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A Buying Guide to New Furnishings starts in this Issu

House Beautiful

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bottles in Figure 5 are a new accessory for our modern bathroom, and the modern bathroom, we are told, should be as carefully appointed as the living-room. The narrow-neck bottle, $4\frac{1}{2}''$ high and $2\frac{1}{2}''$ square, with name or a three-letter monogram, is priced at $4.50 each. The wide-mouthed bottle, 4″ high and $2\frac{3}{4}''$ square, is priced at $5.50 each. The tumbler, 4″ high, is priced at $3.50 each. All are sent express collect. — CHEZ LE BAIN, *751 Madison Avenue, N. Y. C.*

PERHAPS you have often wondered as I have what to do with some treasured object which deserves a choicer setting than mantelpiece or table. If so, you will appreciate this little corner shelf (Figure 6) which is so decorative and which can easily accommodate several of your favorite *objets d'art*. It is of maple, beautifully designed and constructed and with a soft rubbed finish that makes an excellent background for anything you may choose to place upon the scalloped shelves. It measures 19″ in height, the bottom shelf is 9″ wide, and the top shelf $6\frac{3}{4}''$. The very moderate price of this attractive piece, without the figures, which are not for sale, is $3.50, express collect. — SOMERSET SHOPS, *144 Newbury Street, Boston.*



Fig. 6

ALL children love growing things, especially when they have a little corner of a garden or a window box which is all their own; and when I saw the little greenhouse in Figure 7 I could just imagine how delighted a child would be to possess one. It is made of pane glass, in a frame of wood painted an attractive

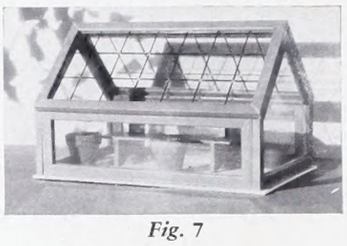


Fig. 7

green, and inside there is room for wooden boxes and three pots for seeds and seedlings. Plants may be started in the greenhouse and later transplanted into the spring garden, for this is a thoroughly practical little affair. It is $15\frac{1}{4}''$ long, $10\frac{1}{4}''$ wide, stands $9\frac{3}{4}''$ high, and costs $4.50, postpaid. — CHILDREN'S BOOK & PLAY SERVICE, INC., *755 Madison Avenue, N. Y. C.*

ON one of my rambles about Allen Street I came across a small shop that transported me back to some of the side streets of St. Petersburg before the war. Gleaming brass samovars, which make



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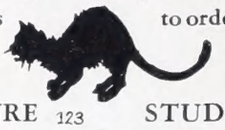


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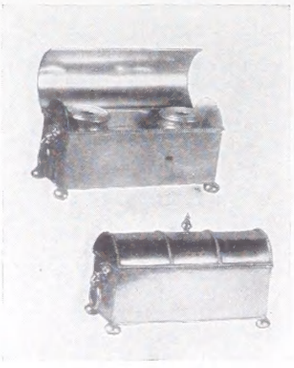
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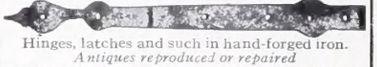
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tea drinking a rite of importance, and trays, bowls, lamps, and boxes in all tones of copper and brass were piled from floor to ceiling, catching every ray of light and returning it threefold. An electric lamp, a reproduction, with all the quaint and prim charm of Colonial days,

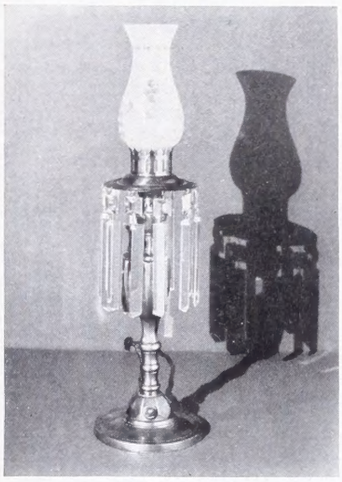


Fig. 8

intrigued my fancy. Can't you imagine how effective a pair of these lamps (Figure 8) would be on a mantel or a hallway table in a Colonial home? They would also fit in with the recent revival of nineteenth-century furniture, which has brought many a bed, chair, and table from cellar, attic, or storeroom, to become once more the proud possession of its owner. The candlestick shaft is of brass, the prisms and the frosted glass chimney, with design in clear glass, are copies taken from an old whale-oil lamp. The height is 18" and the price is $8.50 each, express collect. — H. Tuttman, *81 Allen Street, N. Y. C.*

IF you are interested in the small details of decorating which add so much to the charm of a room, you will appreciate the fascinating French tôle tie-backs (Figure 9) which I discovered the other day. They can appropriately be used with a great variety of window treatments and give a finishing touch which is very satisfying. I selected these tie-backs in spite of the fact that the supply is limited and that to import them in the special color you may wish to order may necessitate a delay of several weeks, for I felt sure you would agree with me in thinking them well worth waiting for. The tie-backs measure 3½" in diameter and come in two different designs with borders in any color you may designate. Those with the Watteau design cost $3.75 a pair and the ones with landscape design are $5.60 a pair, both prices being postpaid. — Schervee Studios, *665 Boylston Street, Boston.*

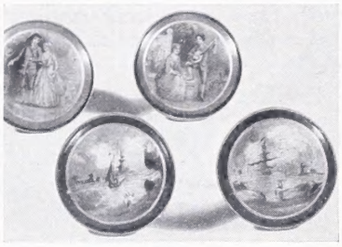
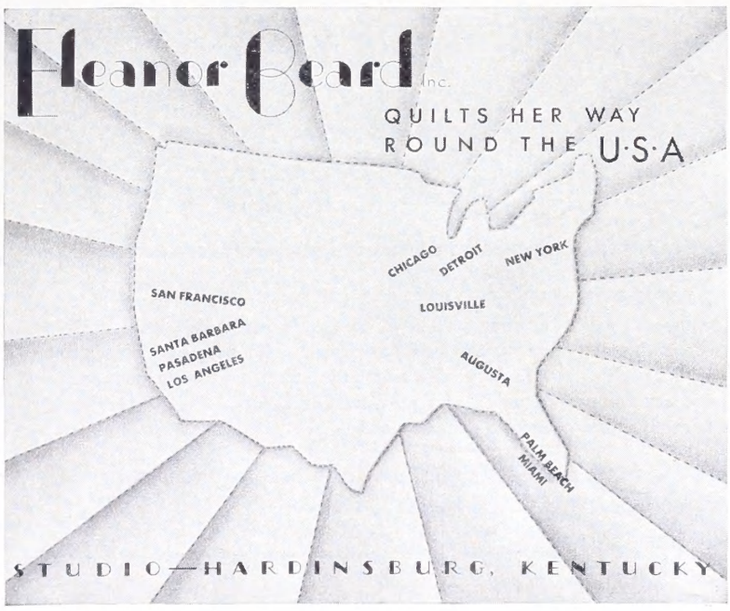
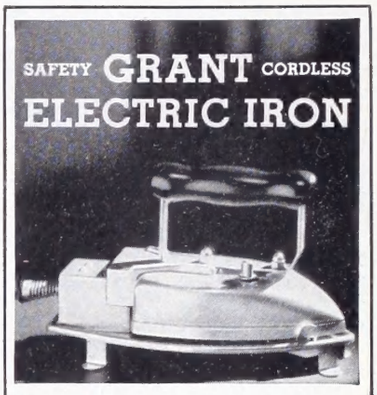


Fig. 9

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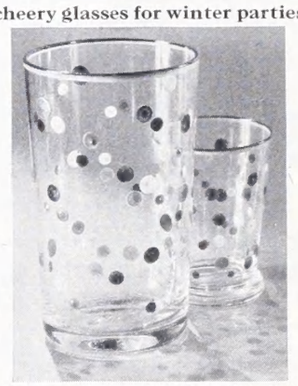
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WHO would n't enjoy being at least a temporary invalid if steaming broth and crisp toast to tempt his appetite were brought in this charming English broth set? It comes in a variety of lovely colors, — blue, primrose yellow, light or dark green, and eggshell, — with wooden trays lacquered in

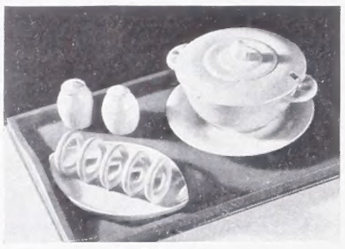


Fig. 10

any contrasting color you may choose. The set shown is eggshell china on a lacquer-red tray (Figure 10), a very cheerful and very smart combination. The tray measures 11″ x 8″ and the complete set costs $8.00, express collect. — THE CARRY-ON SHOP, *65 Charles Street, Boston.*

EVERYONE who loves Early American things will wish to own one or both of these quaint cooking utensils, — Figure 11, — exact reproductions of a tiny cast-iron grissett and skillet which have been in use for over a hundred years in a Vermont homestead. They are made of smooth unlacquered iron that takes on a darker color in time, or if one wishes to darken it quickly, it can be boiled in soda or lye and water. Both these implements make excellent ash trays and they may also be used as original individual casseroles. Needless to say, they are practically indestructible. The flat dish, or grissett, measures $5\frac{1}{4}$″ in diameter and costs 75 cents. The three-legged skillet measures 4″ in diameter, stands 3″ high, and costs $1.00. Both prices include postage. — LES ARTISANS, *165 Newbury Street, Boston.*



Fig. 12

I FELT like emitting a hurrah when I found the Cowdin card table shown in Figure 12, of unusually smart appearance and stability. Even the most crotchety



Fig. 11

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player should be the proverbial lamb when seated at this table. A continuous score pad is inset flush with the top; a concealed drawer holds pencils and cards, and slots in opposite corners hold bronzed ash trays off the table. The finish is mahogany, walnut, or maple stain on hard wood, or, if you prefer, a dull-finished enamel in harmonious tones. The top is 30″ x 30″ and the height 27¼″. The price is $18.75, express collect. — LEWIS & CONGER, *Sixth Avenue at 45th Street, N. Y. C.*

IN a shop which specializes in screens of fine leather ranging from $75.00 up, the one shown (Figure 13) caught my fancy. It is hand-painted on leather with all the skill of the craftsmen of the eighteenth century. The design is in tones of blue, rose, green, and gold, with medallion landscapes of unusual charm in natural colors, on a soft ivory background bordered with a green-blue band and bound with silvered leather. The height is 68″, each panel being 18″ wide. It is priced at $200.00, express collect. — VENEZIAN ART SCREEN COMPANY, INC., *540 Madison Avenue, N. Y. C.*



Fig. 13



Fig. 14

IF you want a doorstop or book ends that are modern in feeling and yet particularly appropriate for Colonial or Empire rooms, I advise the handsome eagles shown in Figure 14. They are not too cumbersome to make very handsome book ends on a library table, and as each piece weighs 5½ pounds they may also be used as very good-looking and efficient doorstops. They are of cast iron enameled in glowing black, with gold stars at the base. They measure 8¼″ wide at the base, stand 7″ high, and cost $6.50 a pair, or $3.50 for a single eagle. Express charges collect. — THE BRICK OVEN TAVERN, *40 Joy Street, Boston.*

Mary Jackson Lee

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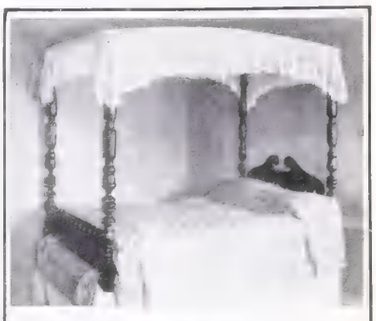
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TRAVEL

I hunger for the sea's edge, the limits of the land.—JOHN MASEFIELD

PEACEFUL and lovely with flowers stands Ano Volo on the slopes of Mount Pelion in northern Greece. Below lies the Gulf of Volo, with poplars growing in single file along its curving banks. Above towers Pelion, clad in forests, — where Jason got his wood for his famous ship *Argo*, — peak on peak of rugged mountain. On the highest summit of Pelion (5305 feet) the ancient Greeks offered their sacrifices to Zeus Actæus. Ano Volo is probably the sight of the ancient town of Iolcus, around which the numerous legends of Jason and Medea are woven.

There is a delicious quiet about Ano Volo, broken only by the myriad tiny brooks which run swiftly from their mountain springs to lose themselves in the near-by gulf. The fields are emerald green and feed thousands of sheep and goats. Under the gnarled olive trees the shepherd boys laze, occasionally playing their Panpipes, but more often gossiping or fighting with each other. The fresh green wheat fields are made vividly beautiful by red poppies, and sweet peas grow in clusters by the brooks.

Here and there vineyards form careful patterns among the lovely disarray. The peasants, with dark skin and almond-shaped brown eyes, go lazily about their work, tilling the soil, tending the vines, loading and unloading their donkeys and pack horses, gathering the harvest — men and women working side by side. Their little whitewashed homes with red-tiled roofs are generally hidden by clusters of wisteria. Most of the houses are very picturesque — two stories high and quite narrow, with a trellised balcony on the second floor. These are relics of Turkish dominion, for it was from behind the trellises that harem women peeped out at the world. But that was a hundred years ago and more, and now the houses are filled with Greeks who glory in their independence and their easy-going life.



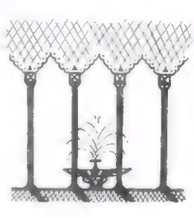
R. D. M.

CHASING down the trail of romance, you will find yourself some time in the heart of Andalusia. You will probably be bumping along on a train from the sea to Granada. From the window you will see mostly flat stretches of country dotted with cork trees. Here and there picturesque workmen may be seen in the fields, or lounging at some little station. And off to the left you will thrill to the white-topped Sierras. But evening comes at the end of your long ride, and with it Granada.

Hopping into a taxi, you are soon at the Alhambra Palace, where you have dinner. Later you are entertained by Granada's wild children, the gypsies. They dance and sing for an hour or more; then beg you in shrill voices to buy castanets as souvenirs of the evening.

But you are not to spend the night here, so you stroll to the Washington Irving Hotel near by, where rooms await you. The path leads through a wood with huge old trees forming an archway overhead. The moon is shining and its beams slip through gaps in the foliage. A fragrant woodsy smell greets the nostrils. You hear the splashing of water and, as you emerge from the trees, here is a fountain, its waters sparkling in the moonlight, and just beyond is the entrance to the hotel.

Proceeding to your room, you discover a real Spanish balcony, and here you sit for some time, looking down the path over which you have just come, charmed by the sparkling fountain, so near as to be almost your private property. You imagine how some dark-eyed Spanish maiden may have lingered here, attracted by the soft notes of a guitar beneath her balcony.



But the morrow will be strenuous with its walks through the Alhambra and the Generalife. So you retire to sleep, or perchance to dream; to dream of Spain in the days of the grandees — proud Spain — beautiful Spain — a land of romance.

D. J. D.

IF you have a friend in Cairo or can afford to hire a private car, be sure to drive south over the desert to Fayum, a flourishing oasis town, which is soon going to be a centre for travelers. You can secure accommodations through an American travel agency, and in the near future a hotel will be built there.

There is no road over the desert. True, there is a track marked with low whitewashed stones giving the kilometres, but one sand storm obliterates these. As you go, you will pass bands of fellahs, native workmen, sweeping the sand with brooms or digging out the road markers. You see their low tents at a distance, with the sheik's tent gayly painted with geometric figures in blue and red in the centre.

You are surprised to find how long the Pyramids loom up in the distance. You are astonished that the desert has not only huge mounds of sand blown up by the sirocco, but also hills, for you travel for miles over the bed of an ancient lake and these mounds were once islands.

The late afternoon is just the time for mirages. Around three or four o'clock your chauffeur points to the West, where a shining lake can be seen with many indented bays. The water ripples, the shadows of the fleecy clouds pass over it, you gaze with delight, look away, look back. It is gone. A camel train stalks by in a single file, each huge beast silhouetted against the horizon, each carrying a heavy load, two five-hundred-pound canvas bags of dates and two huge wooden boxes, its driver plodding on in front.

When about twenty miles from Fayum, you see the beginnings of a road which runs between the irrigation ditches and winds in and out of a half-dozen native villages with their straggling mud hovels.

The day's work is over, and a long procession files past you on either side, a patient, uncomplaining, industrious people, by hard labor and the precious boon of water snatching their living from the sands.

One group succeeds another, all homeward bound, each a cameo of contrasts, intense black and white. In the West, the sun sinks in a reddish-golden haze. The palm trees are reflected in the clear waters of the canal. Electric lights begin to flicker like candles along the narrow lanes of the villages, where those men who have already returned are beginning to throng the coffee cafés. Children play with stones, for marbles, in the dust. The women at the outdoor braziers warm up their bread and onions. Some you encounter have lighted lamps perfectly balanced on their heads.

On, on you go in the perfect velvety night. The stars pierce the canopy overhead. The encircling dark, like a soft mantle, enfolds you. A light breeze, which usually springs up at sundown, caresses your cheek.



At the last turn of the canal you come out into the town square with its brilliantly lighted *souks*. A jackal barks in the distant hills on the desert's rim. You suddenly shiver, for the air has grown piercingly cold. You are glad you are not out on the trackless sands, but will soon lie down in peace and perfect security.

B. C. G.

CRUISES FOR FEBRUARY

WEST INDIES CRUISES

February 4. *S. S. Lapland.* Red Star Line.
February 6. *S. S. Belgenland.* Red Star Line.
February 6. *S. S. France.* French Line.
February 6 (from Philadelphia). *M. S. Milwaukee.* Hamburg American Line.
February 10. *S. S. Britannic.* White Star Line.
February 16. *M. S. Vulcania.* Cosulich Line.
February 18. *S. S. Lapland.* Red Star Line.
February 20 (from Philadelphia). *M. S. Milwaukee.* Hamburg American Line.
February 20. *S. S. Reliance.* Hamburg American Line.
February 20. *M. S. Kungsholm.* Swedish American Line.
February 20. *S. S. France.* French Line.
February 23. *S. S. Statendam.* Holland America Line.
February 24. *S. S. Belgenland.* Red Star Line.
February 26. *S. S. Britannic.* White Star Line.

Every Saturday a Santa liner of the Grace Line sails on a Panama-Havana cruise.

MEDITERRANEAN CRUISES

February 4. *R. M. S. Aquitania.* Raymond-Whitcomb & Cunard Line.
February 6. *S. S. Rotterdam.* Holland America Line.
February 11. *S. S. Paris.* French Line.
February 23. *S. S. Homeric.* White Star Line.
February 25. *S. S. Conte Biancamano.* Lloyd Sabaudo Line.

SOUTH AMERICAN CRUISES

February 6. *S. S. Samaria.* Raymond-Whitcomb.
February 13. *M. S. Santa Barbara* (Southbound via West Coast).
S. S. Southern Cross (Northbound via East Coast).
American Express Company

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Burgos. The Cathedral.



Salamanca. Façade of University



Coca Castle.



Pámanes (Santander). The Elsedo Palace.



Barcelona. Monastery of Montserrat.

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Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, The American Express, Dean & Dawson, or any other Travel Agency.



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THE House Beautiful

JANUARY 1932

NEXT MONTH

THE next issue will appeal both to those who have the courage and the sagacity to plan to build now and to those who are intent upon lesser operations. For the former, there are many pictures for inspiration, with text for definite aid. There will be, for instance, a stone house designed by Verna Cook Salomonsky that will repay study both inside and out. There will also be additional illustrations of the house in Charleston by Franklin Abbott which won first prize in the Eastern group in our recent Small-House Competition.

THOSE who are hesitating on the very brink of building may be persuaded to take the plunge by an article which will describe most attractively a house built in 1930 for less than $9000. The owner not only tells in great detail just how she did it, but she also generously supplies a table of costs. As the house is one built from our own Home Builders' Service Bureau stock plans, it can be duplicated anywhere.

ANOTHER article that will make you impatient for the day when the steam shovel can roll on to your cherished lot is one that describes a full-closeted house — a house in which a closet for every imaginable object is provided. To illustrate this article, our Home Builders' Service Bureau has drawn up plans of a house in which all the closets listed as essential and desirable are included. And it is an eminently workable plan.

WHETHER you are planning to build or merely to remodel, you will be keenly interested in the article on the modern bathroom. The bathroom has long since ceased to be the Cinderella of the house. But now it is not only beautiful, it is increasingly useful, having developed into a combination room that includes dressing-room or exercise-room. Such a room can be built from the beginning or it can be grafted on to the old.

IF you cannot build anew, you can always improve the house you have. Moreover, you can have the satisfaction of knowing that doing this to-day not only will increase the value of your property out of all proportion to your investment, but it will also help to relieve unemployment. An article pertinent and pithy will tell you what three hundred dollars will do for your house. And you will be surprised at the number of things that can be accomplished for this small sum.

SOME month we are going actually to carry out a plan often contemplated and publish three magazines at one time instead of one. We are going to do this for the sheer pleasure of proving to ourselves how easily it can be done. The first of these two extra editions would include the 'seconds' — those photographs and articles that we must return simply because of lack of space, but which are often but slightly less desirable than those selected. These forty-eight additional pages would enable us to distribute rejection slips a little less generously and to include many more of the contributions that we find it difficult to forego.

THE other extra edition we should entitle 'House Beautiful through the Looking-Glass' — the convex glass which shows the image strangely distorted. This would include those houses that started out seriously enough to follow a correct pattern, but which somehow failed to grow up into the models intended. Either they lacked proper discipline and were allowed through neglect to wander from the straight and narrow path of good architecture, or else they found themselves attached to the wrong owners and became in consequence sadly crippled in an attempt to adapt themselves to alien conditions. One of the most amusing examples of these misshapen houses that we remember seeing had a daintily appointed Louis Quinze bedroom belonging to an everyday matter-of-fact business man. When we saw the room, his waistcoat hung over a beautifully carved chair back, showing plainly enough that his idea of the value of the piece was not that of the decorator.

IT is a sore temptation to publish these houses that point so plainly to the Thou Shalt Nots of architecture, because they might save other houses from a similar fate. The photographs that we have had sent to us of Colonial mantels that purport to be copies of old ones, but whose mouldings were so misconceived that they are parodies of their supposed prototypes; of rough-hewn stone chimneys associating with sophisticated wooden dwellings; of rooms in a steel-frame apartment house sheathed in Early American pine; of porches that are neither bird, beast, nor fish, are numerous enough to fill several books. But will their lessons be learned? It is because we doubt this that the 'House Beautiful through the Looking-Glass' will never be published. Instead, we shall continue as heretofore to publish but one magazine, which will continue to gather to its pages the best examples we can find of what to do and how to do it.

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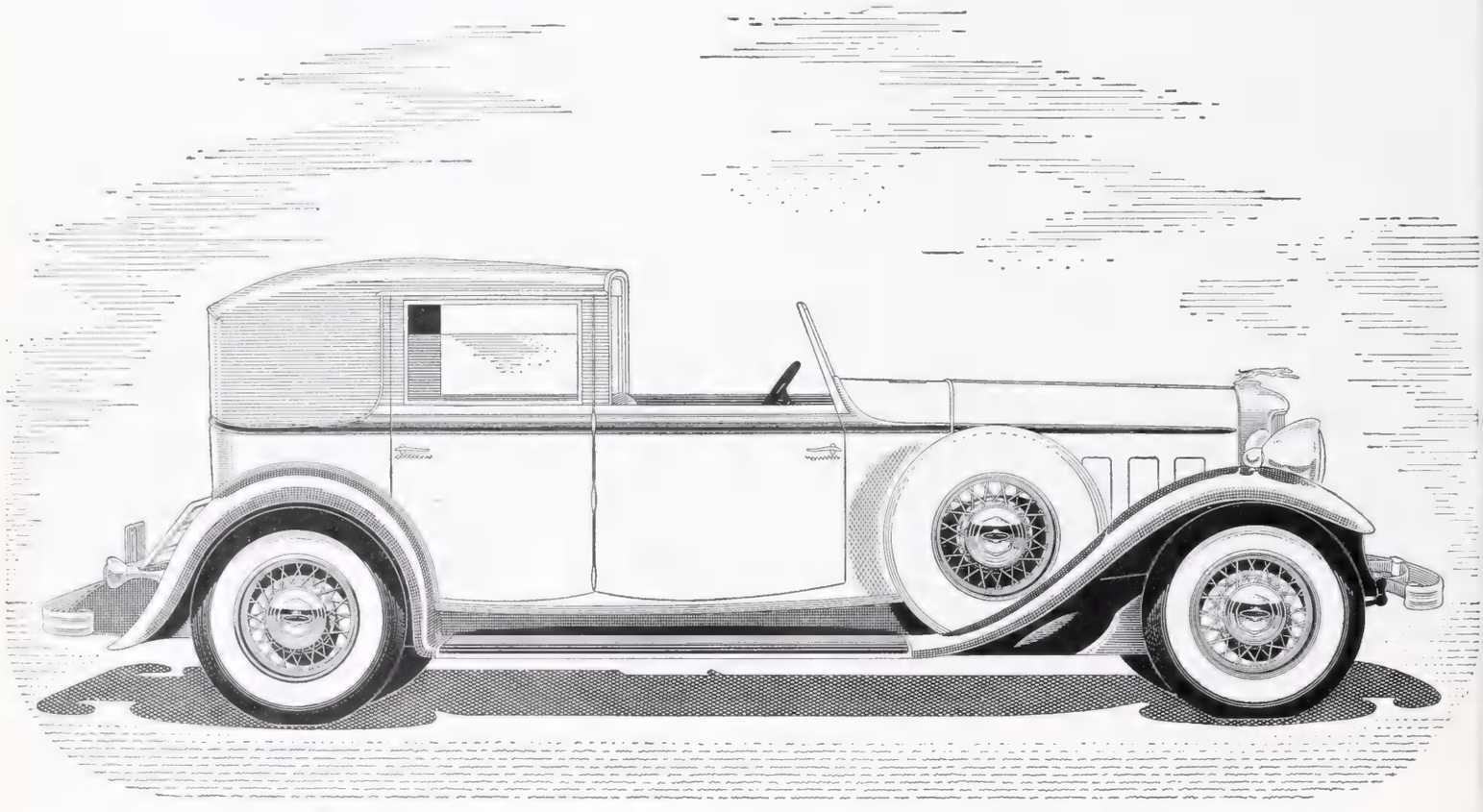
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No. 1

THE LINCOLN 12



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HOUSE BEAUTIFUL

Style Notes

Because *we believe that readers of House Beautiful, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we have initiated this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.*

Several times recently we have spoken on this page of the prevalence of the primitive note in furnishings. Although this trend dates from the Colonial Exhibition in Paris held this spring, interest in our own American Indian arts and in the recently uncovered civilizations in Mexico and Central America has augmented it, until now we are told it will have a marked influence upon the Century of Progress International Exposition to be held in Chicago in 1933. This is not to assume that primitive objects and motives are being copied outright. Being sophisticated people living in a sophisticated age, we adapt and modify what we take from other sources to suit our own needs and tastes, but the clear, intense hues associated with tropical suns, and the naïve designs of childlike people, can be found in increasing numbers in our textiles and other furnishings.

With this primitive trend there is also to be found the influence of a more formal and more elegant society. Colors and furniture that carry one back to the brilliant days of the French Empire are much to the fore. Vermilion, Chinese yellow, and a deep vivid blue used with white and gold, all recall Napoleon and his victorious soldiers returning to Paris laden with the spoils of their African campaign. These colors, now so noticeable in furniture, textiles, and accessories, are the colors of the striped curtains and awnings of the Arab's tent from time immemorial. Some of the most inviting armchairs seen to-day, copies of ones used by the gay and easy-living Georgian gentry across the Channel, are covered with pile velvet in vermilion. Many of the more formal French, Chippendale, and Adam chairs and sofas are in yellow damask, while the popular French Directoire chairs are in the vivid blue satin. The combination of the three colors in stripes or design enhances the prim charm of the Empire Biedermeier or Early Victorian pieces which are now basking once more in the limelight of fashion.



White damask for our formal dinner table, always favored by the more conservative of us, has been given a new impetus by the present popularity of white for the accessories of the room. Damask tablecloths three and a half yards long, and dinner napkins twenty-four inches square, should be included in every bride's linen chest, for entertaining in one's own home is again fashionable. Although there were several novelty weaves introduced last year, such as tweed effects and interesting combinations of silk and synthetic fibres with linen or cotton, this year the traditional satin weaves hold first place. The newest designs suggest tiny sprigged muslin and dimity patterns of eighteenth-century England. The borders have either enlarging sprays or are plain. With these damasks there should also be breakfast and luncheon cloths in the new rough weaves or woven stripes, and, smartest of all for informal use, the cloths with dark-colored centre and white border.

There are some delightful fringes and trimmings for upholstery and curtains that have just come over from Europe. These are in rich strong colors and come in intricate woven and knotted patterns that would arouse envy in the heart of any old salt. A judicious use of these trimmings on chairs, sofas, or curtains will give just the right amount of early nineteenth-century atmosphere to a room.

A minor but amusing echo of North African influence is seen in the transformation of hand-beaten copper bowls and urns of humble origin — erstwhile kitchen utensils, in fact — into lamps. These are electrically equipped and may now shine in reflected splendor on desk or library table. The shades are parchment, either in a deep rich tone or bordered with bright colors. More elaborate ones have scenes of oxcarts, jungle foliage, and river junks in browns and blacks, which should prove decidedly popular with the man of the house.

White is used nowhere more effectively as an accent in the color scheme than in the lamp. Decidedly worth investing in by the woman who is afraid of large masses of white are lamps of alabaster with handles or with carved and raised design. Simple shades of parchment in soft ivory, bound or studded with gold, are happy choices for these lamps. Other changes that are rung on the white lamp are wooden or china bases with design outlined or accented in gold, and shades of all white or white and gold.

Photograph by Hanson and Walsh



AMPLE AND HOSPITABLE

It is difficult to find a more satisfying introduction to a house than the wide central hallway and stair with beautifully turned balusters, so common to our Colonial and Georgian houses. An excellent example of this type is this one in the house of Mr. and Mrs. E. K. Hall in Hanover, New Hampshire. It has warm gray woodwork repeating the ground of the paper, old pine boards and pine treads painted a very dark red, and a few pieces of fine old furniture of appropriate style. Adden, Parker, Clinch and Crimp, Architects

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



PAPER ARCHITECTURE

Wallpaper that simulates Paneling and Architectural Features finds a New Popularity

BY WINIFRED A. BREAM

A MISSIONARY, returning to his native France in 1620, brought back from China some paper painted in patterns and in colors. These he gave to an artisan of Rouen, who printed marbleized papers for the interiors of books and boxes. The workman, intrigued by this gay paper, nailed it on his plaster wall—and behold! a new industry was born.

Inspired by the demands of his humbler patrons, who could not afford the velvets and silks then in vogue for wall covering, he printed small quantities of this paper for them. As the popularity of these papers grew, others competed with him and sold them throughout the countryside. The shops in the larger towns and cities soon carried supplies to meet the requirements of their customers, and wallpaper became a component part of decoration.

Its bold mimicry of rich velvets and silks gave an amusing and whimsical character to a room, which caught the fancy of the rich. Its illusion of a far costlier fabric appeased the vanity of the poor.

The discovery of Herculaneum in the eighteenth century again made classic art the fashion. Books showing pictures of houses of this period appealed to the general public, and soon wallpapers, printed to simulate classic mouldings, borders, and columns of marble and stucco, were offered to all who desired to keep abreast of the times. Marble statues and groups were faithfully copied in paper, and these, in combination with mouldings and columns, reproduced Rome's imperial walls for the citizen of provincial France and England. This type of structural paper never lost its prestige. Great artists and designers used their skill to develop its possibilities to the utmost.

Chippendale not only used it, but included it in his *Director*. He favored the papers with balustrades, treillages, and stairways. Sheraton preferred the purely classic type. He deftly combined various mouldings and columns and so achieved an elaborate and formal background for his furniture. Adam mounted columns combined with borders and placques of lighter tone on dark, or of black and white on gray walls. The resultant effect was an impression of almost prohibitive costly marble and stucco construction for a nominal sum.

The more perfect of the French structural wallpapers are directly traceable to the skill of Prud'hon and David. Humbler artists and even artistic members of country families copied these papers by painting directly on the plaster walls. Many a quaintly amusing and charming room was the result.

To-day, with the classic in decoration again in vogue,

Photographs by Dana Merrill



In this gallery between drawing-room and dining-room the walls are covered with a marbleized paper in lapis lazuli blue. On this are used paper columns also marbleized in cream color, and plaques, all giving an effect of formality in a small area. The ceiling is of gold paper. Nancy McClelland, Decorator

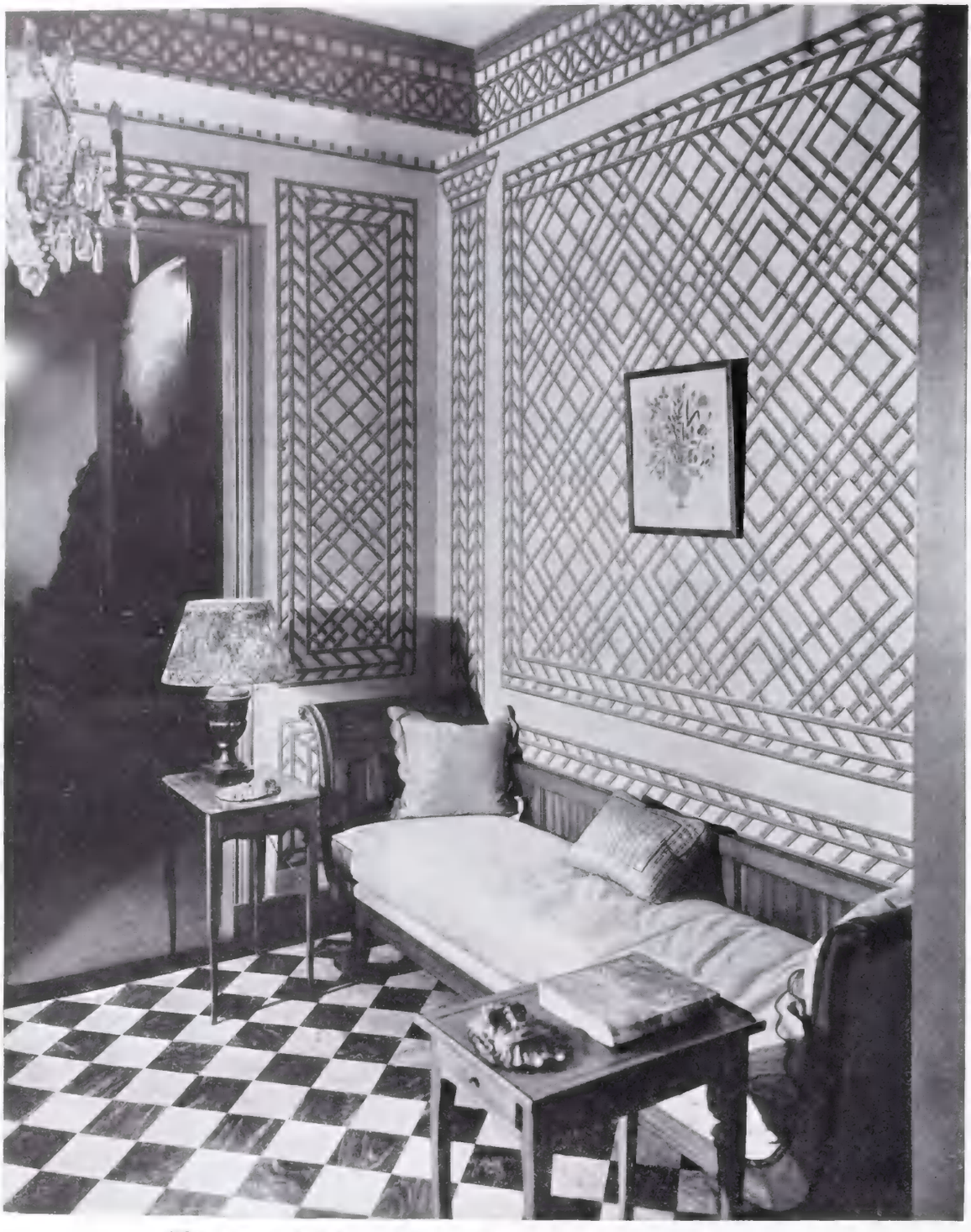


This small study has all the appearance of a paneled room. This effect, however, is obtained by the use of paper which skillfully simulates cornice, mouldings, and baseboard. Nancy McClelland, Decorator



GIVING A CLASSIC BACKGROUND

For this Biedermeier grouping of furniture upholstered in brown and yellow striped rep a formal setting is created, again by wallpaper, whose gray columns are so spaced as to make the two panels of shelves lined with sage-green marbleized paper seem an integral part of the architectural background of the room. Bruce Buttfield, Decorator



This entrance hall has a paper with a green and white treillage design which embodies the spirit of provincial France. Nancy McClelland, Decorator

these papers have a definite rôle to play. Used skillfully, they may give an architectural setting to a nondescript room. Those with columns and mouldings, for instance, give an impression of height, space, and formality to small halls and corridors. Columns, either of a heavy type used singly or of more delicate proportions used in groups, may be combined with multiple mouldings to frame niches or decorative panels, thus becoming an integral part of a wall. Balustrades may be used as a baseboard for scenic papers to give an illusion of garden terrace or vista to either breakfast- or dining-room. Indeed no more effective semblance of Old World stateliness, which is not too overwhelming for this modern age, can be obtained than by the adroit use of these structural papers.

The originals are avidly sought by collectors and command high prices. Reproductions are now being manufactured from the old blocks to meet an ever-growing demand.

MAINTAINING COLONIAL TRADITIONS

The Residence of Mr. and Mrs. E. K. Hall, in Hanover, New Hampshire

ADDEN, PARKER, CLINCH, AND CRIMP, ARCHITECTS

Photographs by Hanson and Walsh



The exterior of the house is designed in the style of the late Colonial period, which is characteristic of much of the early architecture of Hanover and its vicinity. The main portion of the house is of brick painted white, with the wings and garage of clapboards, shingles, and plain siding, giving a variety of texture. The roof is of black slate. The finish grading and planting were carried along with the construction of the house, so that the house and landscaping were completed at approximately the same time





The living-room has a double colonnetted mantel and paneled fireplace side. The woodwork, of delicate detail, is light with a slightly olive-green tint. The walls are papered with a reproduction of an old paper in light mulberry. This color is recalled in the hangings and in various other bits of decoration in the room. The dining-room has woodwork painted green and glazed and hand-blocked wallpaper, with the design in black and green on a gray background. The floor is of old wide pine boards painted a very dark green





The study is in natural pine with one wall paneled and a dado on the other three. The ceiling is finished like old plaster and treated to look as if it had been whitewashed. The floor is of old white-pine boards painted an eggplant color. The wallpaper, which has a tan background with a narrow yellow and deep reddish-brown stripe, is a copy of an old Colonial one and has been antiqued with a light varnish glaze. The hangings are of chintz of small design





The owner's bedroom has cream woodwork and light blue and cream wallpaper. The floor is of old wide pine boards painted a blue-gray spattered with blue, white, and black. The tiles around the mantel are old Dutch, mulberry colored. The window curtains are ruffled net with flowered-chintz overdraperies



THE POT OF GOLD *by* ALICE VAN LEER CARRICK

RAINBOWS come at the end of a storm, and a pot of gold lies at each rainbow's end, a bit of luck any collector deserves after a desolate winter of rain in Paris. I have been brought up on the superstition, but this is the first time it has come true for me. I suppose, on my prowls about the Left Bank, I have passed and repassed that little shop on the corner of Saints-Pères and Grenelle a hundred times, and for some strange reason left it unentered. But now that I know it, it shall be one of my favorite haunts, for M. Bonnemaison specializes in profiles; searches for them all through the provinces, and has them sent on to him by alert middlemen.



A very rare bonbonnière with an effective twill and galoon embroidered wreath enclosing a profile bust en camaieu

We were hunting a *poudreuse*, L—— and I, but once inside the shop she looked alone, for I turned to a window full of profiles, more good examples than I have ever seen at any time anywhere, and astonishing for Paris, a city where silhouettes were always a rarity. Chiefly they were the *églomisé* type, France's especial profile expression, but also there were heads engraved by the physionotrace, black paper heads surmounting engraved costumes, silhouettes painted on clear glass, and, choicest of all, an etched-in-gold profile. For all my pains I have seen but seven of this type, including a priceless Saint-Mémin which has just turned up in Washington, and I have never had a chance to buy one in America, for they are either safe in museums or safer in the possession of collectors as rapacious as myself.

I dreaded the price, but I knew that I must have it, no matter what economic folly it represented. It was only fourteen dollars, words that deserve to be recorded in gold to match the gilded bust of this forgotten soldier. He is dead and gone years ago, and this may be the only portrait of him that remains. The artist, however, survives in the signature, for his name is written in the golden border below — 'Dutertre Ft [Fecit] 1819.' Now, although I hesitate to make so sweeping a statement without the confirmation of Mrs. Nevill Jackson's *History of Silhouettes*, I feel that I may have discovered a new profilist; certainly it is my introduction to Dutertre's work. But let me describe it. The heavy gold frame, eight by six inches, and quite of the period, encloses an oblong of gilded glass: first a half-inch border, then the black background of the bust itself. This is smaller than either Doolittle's or Polk's heads, although very slightly so, and the work is infinitely more delicate. The meticulous lines, 'shadowed,' as old Dunlop would say, 'by crosshatching,' reveal a bold and benevolent countenance; show his hair tied in a queue, a hint of side whisker, his high stock, his epaulets, and the gold laurel leaves, befitting a military man, embroidered on collar and lapel. But then Dutertre, whom Bénézit rates as an interesting artist, was a painter and engraver of some note in his day; researches in the Bibliothèque Sainte-Geneviève — a tangled labyrinth of red tape until you learn how to cut it — gave me a brief knowledge of this man and all his works. He was born in Paris in 1753, and died here, very old, in 1842. A pupil of Vien and of Collet, he became a professor in the Free School of Design, and later was made a member of the Institute of Egypt and a Chevalier of the Legion of Honor.

His larger work is represented by pictures at Lille and Versailles, but his chief expression seems to have been military portraits; he painted generals and admirals by the score: Belliard, Esteve, D'Estaing, Kléber, Morand, and Reynier are but a few of them. This profile taking was, I suppose, just on the side, though done, no doubt, for profit as well as to gratify a decided fashion of the times. I feel almost sure that this engraved-on-gold work must have originated in France, but what I wish I knew was when and how it reached America. Did Thomas Jefferson bring the style back with him? We know that Bentley's Diary mentions an 'elegant engraving of Jefferson — on glass in gold' as one of the Meetinghouse decorations at the Fourth of July celebration in 1804. Or was Saint-Mémin responsible? Or did such silhouette expression, quite as De Paquin and Chanel models to-day, take a natural path across the ocean as the latest thing from Paris?

My gilded bust came from Tours, and so did three other profiles by Dutertre — these, however, in quite another manner, for the heads are cut from black paper, the costume lightly engraved. The signature is placed just under the bust line, and this time I knew who the subject was, for the name, Leyer, is printed in large letters below. The *repoussé* bronze frame, backed with crimson damask, is a very good piece of Empire workmanship, and the real reason, I think, why I bought this in preference to the others, which are framed in the more frequently found pear wood with inner ovals of patterned brass. (I had, you see, already gratified that taste when I got my Bouchardy for three dollars. A great bargain, since, in my experience, this successor to Chrétien is rather harder to find than either the inventor of the physionotrace or his partner, Queneday.)

There were other engraved profile busts, but either they

Photographs by P. Delbo



An engraved portrait head (left) taken by Bouchardy by means of the physionotrace

A snuffbox (right) made of thuja wood, with cover adorned with two late eighteenth-century crayon profiles

A profile portrait (below) by Dutertre, etched or engraved in gold





were unsigned or duplicated names in my own collection, and, after all, it was the églomisé type that most attracted me. (I have ambitions to fill a vitrine; the only way to keep them in America, I may add, as furnace heat has a way of blurring the background, and giving them a withered look — *flétrie*, Monsieur calls it.) Églomisé — so often people write to ask me the explanation of a word that has not yet forced its way into the dictionary; in this Étienne de Silhouette has been more fortunate than Glomy. Odd, is n't it, that a man who was neither painter nor engraver should have given his name so definitely to a style? Glomy was a picture seller, a maker of artistic frames in eighteenth-century Paris, — by the way, to do him further discredit, he is supposed to have learned his skill from Mariette, the great connoisseur, — and his frames, always signed in a lower corner with a capital *G*, were first spoken of as *glomysés*, a term later changed to *églomisé*.

There must have been at least fifteen of these pretty things in the window of the Pot of Gold shop, and while I cannot describe them as winking brightly at me, for Paris this year has forgotten what the sun looks like, they nevertheless presented a very agreeable appearance. Most of them were Empire; I fancy this style was especially prevalent then. But there was one with an eighteenth-century date, and, as such, valuable, although the workmanship was somewhat crude and uncertain in handling — hair feathery, a very awkward queue, and a not displeasing lace frill. It may be amateur work, and yet it is signed quite professionally — *Dessiné et gravé par Laroquette, 1779*. Another undated specimen pleased me more; M. Bonnemaison insists that it is German, since it is 'un peu raide,' and says that French work is always supple in comparison — a sweeping statement I question when I remember my engaging silver lady and my little four-year-old boy. Framed in a red leather miniature case, this high-nosed gentleman with ribbons to his pigtail and ruffles to his shirt gains added interest because he is enclosed in a delicately traced black and gilt oblong.

Still, all things being equal, I suppose most collectors — and I do not claim to be superior to this passion — would prefer signed examples whenever they could get them. I counted six different names and two sets of initials. Let me rehearse them for you: Dutertre, Cornut, St. Aubin, Baudry, Cary, Laroquette, E. D., and E. L. Dutertre I have already described; he was the only artist of sufficient merit to reach Bénézit's *Dictionary;* the rest just glittered a little, and were gone. However, H. L. Cornut did very creditable work, to judge by the two profiles that remain, and, to my mind, the figures 21 indicate a pair rather than a date. The frames, though simple, are rather unusual; curved at the corners, and with an inner beading, they are made of gilded plaster, worn a little thin now and showing through faintly red in places. Besides, there is a half-inch border of green, which sets off admirably the graceful black busts, unrelieved save for the lines that indicate the stocks.

Even more like I an unframed head signed 'Baudry, 1807.' I have no real reason for thinking so, but I play with the idea that this églomisé portrait might have been done by Thérèse Baudry, a minor painter of this time, — though chiefly of flowers and plants, — who, perhaps, amused herself with this simple art. The bust is charming, and shows real authority. All this, of course, is mere conjecture, but I am certain that B. St. Aubin, a most romantic name, was not the distinguished *peintre paysagiste*, or Augustin or Charles, — painters and engravers, both of them, — since they were too early. But he may have belonged to the same family, nevertheless. E. D. and E. L. are all too obscure, and the only Cary I can find is a J. Cary who was a



An églomisé head which M. Bonnemaison pronounces German

London engraver of the eighteenth century. And beside the fact that the work is thoroughly French, this Cary's first name began with *A*.

But, whoever he was, the profile he etched out of gold is a sweet thing. M. Bonnemaison took it out of a drawer to let me examine more closely this inch-and-a-quarter head with its miniature queue, stock, and frill. The etching of the stock is particularly effective, and cuts deeper toward the nape of the neck than in any other bust I have ever seen. Mine the profile can never be, for it already belongs to M. l'Abbé Quelconque. Monsieur tells me that, as silhouette patrons, his very best are priests and professors, that it is a marked taste of both callings. So, all unwittingly, Glenn Tilley Morse, by virtue of his vocation, and I, by right of marriage, are both pursuing a proper path.

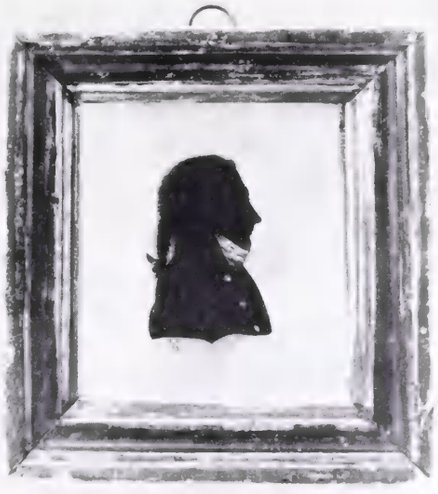


A profile head by B. St. Aubin, neither the well-known painter nor the engraver, but possibly of the same family

And there is another églomisé that I, alas, shall only be able to envy, the most adorable patch box I have ever seen. It is made of *pomponne*, a blending of copper, silver, and gold, and somehow combining the pleasant qualities of each metal. A small oval box, three by two and three-fourths inches in size, it has delicately paneled sides, and an etched rose and laurel decoration. Most appropriate, for they symbolize Love and War, and in a tiny gilded inner oval is set the silhouette of a soldier in a three-cornered hat. Charmingly sentimental, it was probably designed as a *gage d'amour*, and given to his sweetheart before he was ordered to the front.

Some day I shall see it again, for I know who has bought it and where it is going — out to Chicago to live in the midst of beauty. In the meantime I content myself with two treasures of my own: a snuffbox and a *bonbonnière*, one picked up on the rue Bonaparte, the other found in a decorator's shop on the rue de Médicis, where we were hunting for boudoir chairs. They both are excellent examples of quite different genres, and I am a proud woman to add them to my collection. The snuffbox is very masculine, as all good snuffboxes should be; made of thuja wood, and lined with deep mottled tortoise shell, a ring of a lighter shell encloses two late eighteenth-century profiles, done in crayon with such adroit skill that all the costume details are revealed as if they had been engraved, and even the medium itself is glorified. And the bonbonnière is just as gracefully feminine as the *tabatière* is robust. The box itself is pewter, lined with green silk, the outside painted a dull red, and patterned all over with little gilt stars. It is the cover, however, that states its beauty and makes its value. Embroidered on white satin is a wreath of tinsel flowers and vines, points of crimson and flashes of sea-green, tied by a gold bowknot, and this encloses a profile bust 'peint en camaïeu sur ivoire, genre fort à la mode à cette époque.' I quote the words of Saint-Mémin's biographer, Guignard, as he describes an amusement of our *émigré* profilist's leisure when he was stationed on the Rhine with the Royalist Army. I have a head of Schiller done in this manner, undoubtedly German, and another rather later and quite Byronic profile, which I think is English. Certainly it was a very delicate fashion over a hundred years ago, and it is *fort à la mode* to-day, for wise collectors are hurrying to buy every example of this rare and charming work that they can find.





A fine head (above) by Dutertre, rather earlier than the etched-on-gold example, to judge by the costume

An églomisé head (left) signed with the initials 'E. D.' The swathing stock and gilt buttons are very well indicated



An interesting profile (right) by H. L. Cornut, whose work is both firm and fine. The unusual frame has a border of deep green

Photographs by Paul J. Weber



A most ordinary little bungalow has been transformed by Mr. George C. Greener of Courtright House into this home of unusual charm and individuality, in which color plays a major part. The walls of the remodeled living-room have been painted a Viennese green and the hangings are a soft yellow. On the floor are several hooked rugs in geometric design

The very effective copper fireplace facing was made from conductor pipes, and over it hangs a gold-backed mirror which reflects a mellow light. The fireplace, modern furniture, and interesting light fixtures used throughout the house were designed and executed by boys of the North Bennett Street Industrial School

MAKING MUCH OUT OF LITTLE

A Remodeled Cottage on the Estate of Mrs. M. Graeme Haughton, in Beverly Farms, Massachusetts



COURTRIGHT HOUSE, DECORATORS



In the comfortable living-room, modern furniture is successfully combined with Spanish antiques. The couch is painted a blue-green and the striped covering has shades of henna and gray



A striking wallpaper in black and white gives character and distinction to the small dining-room. The rug is a plain oyster white and the curtains, of white fabrikoid with red ball fringe, hang from red poles. The rush seats of the modern Spanish chairs are covered with red fabrikoid pads



In the master's bedroom, as in all the other rooms, colors are skillfully blended. The paper here is a pale gray-green with diagonal stripes of a soft mauve-brown, and the bed coverings are gold striped with blue. An old Spanish bed head is ingeniously used to connect twin beds



The bathroom was decorated by an Italian boy, the walls depicting the sea, the ceiling the sky, and the floor the earth. Parchment sails shade the original boat light fixtures

ARE YOU AIR-MINDED?

Consideration of the Humidity in our Houses is of new Importance

BY ETHEL PEYSER

THERE is practically no such thing as pure, fresh outdoor air. Air is always laden, more or less, with dust, dirt, gases, soot, germs, smoke, and other impurities, save for a few moments after a rain or snowstorm. Country air is not exempt from impurities. So the country home as well as the city residence should be equipped with mechanical air conditioning for a healthful home atmosphere, to guard the mucous membranes against disease, and the furniture and art treasures from early destruction or disintegration in dry, static air.

Aviation, therefore, does not absorb all the air-mindedness to-day. This new mental faculty is invading the home to excellent purpose, for it is engaged in perfecting the airways of the house, and in effecting economies and comfort.

After about ten years of experimentation in the science of ventilation for the home (the youngest of all home-equipment problems) it has been proved that moving, moisture-laden air is essential; that the supply of new air from the outside takes care of itself and is less important, for in well-constructed homes new air seeps into the house fast enough to change the air completely every hour. But for health, comfort, and economy, air *must* be set in motion and moistened. So confirmed are these findings that the windowless house, in combination with artificial lighting and mechanical ventilation, is almost upon us.

All ventilation (apologies to Cæsar) is divided into four parts: (1) temperature control; (2) air movement; (3) air moisture; (4) mechanisms to assure a stable and an automatic balance among these factors.

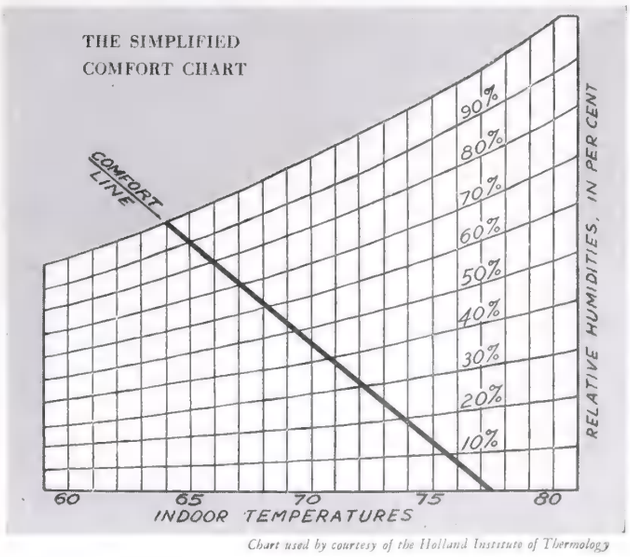
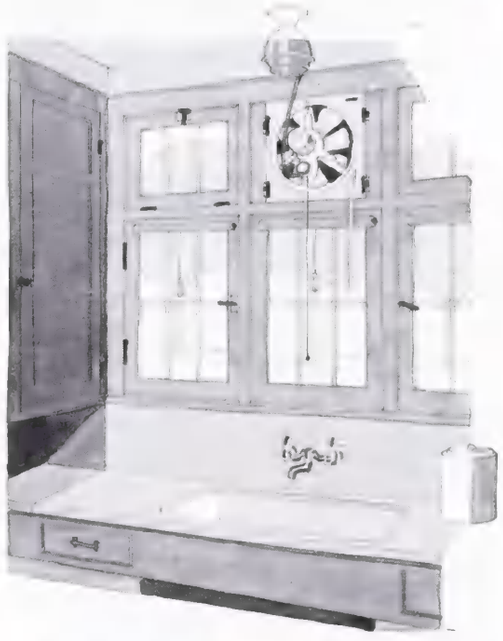


Chart used by courtesy of the Holland Institute of Thermology

In this article ventilation will mean moving, clean air. When we speak of moisture or humidity we shall mean *relative* humidity, or the percentage of saturation of air with water vapor in proportion to what it can absorb at a certain temperature, and we shall consider that for health and comfort a room at from 68° to 70° Fahrenheit should have a relative humidity of from 60 per cent to 40 per cent. With this practical and ideal balance of temperature and relative humidity maintained, it will not be necessary to raise the house temperature above 70° for comfort, with a relative humidity of 45 per cent, which will mean some saving in the fuel bill.

Saturated air is said to be 100 per cent R.H. (relative humidity); half-saturated 50 per cent R.H. The following



An exhaust fan set in a panel in the kitchen window dispels cooking odors and also draws bad air from all over the house, thus keeping the air in circulation. Courtesy of the American Blower Corporation

This chart is the result of elaborate experiments carried out by the American Society of Heating and Ventilating Engineers to determine what combination of warmth and relative humidity is required for health and comfort. It shows, for instance, that with the temperature at 70 degrees there should be a relative humidity of 45 per cent. The percentage of humidity increases rapidly as the temperature decreases, so that at 65 degrees the humidity should be 90 per cent

table shows the volume of water contained in a cubic foot of air at various temperatures, and at both 50 per cent and 100 per cent R.H. (completely saturated).

Temperature	*50% R.H.*	*100% R.H.*
0	$\frac{1}{4}$ grain	$\frac{1}{2}$ grain
15	$\frac{1}{2}$ "	1 "
31	1 "	2 "
50	2 "	4 "
70	4 "	8 "



Here an adequate ventilation grille is inconspicuously placed under a bookcase. Courtesy of Carrier-Lyle Corporation

An efficient humidifier ventilator is housed behind these two small grilles (right). Courtesy of A. F. Hinrichsen, Inc.

From this you see that air doubles its capacity to absorb moisture with every rise of from fifteen to twenty degrees in temperature. Air at 70° will absorb sixteen times as much moisture as at zero. So when outdoor temperature is at zero and the indoor at seventy, the indoor air will be sixteen times as dry as the outside air unless moisture is produced by mechanical or artificial means. When it is not so produced, the air will suck moisture from living people and inanimate objects. Even if the air is only 31° outdoors, there will be a marked difference in moisture between indoor and outdoor air. Therefore it has been computed, because our heating plants make the air avid for moisture, that for comfort and health about one-half gallon of water should be evaporated for every 1000 cubic feet of space. An eight-room house, for example, of 25,000 cubic feet needs the evaporation of approximately twelve and a half gallons of water every twenty-four hours. This need did not obtain in our ancestors' time because there were no central heating systems to increase the thirst of air. Neither does it obtain generally in Europe, where there are so few central heating plants.

The simplest means of keeping the air in motion, the first tenet of a ventilating creed, is by the electric fan, which, with limitations, will draw out bad air and pull in good, if placed advantageously. It will in this way relieve an otherwise static atmosphere rife with odors and staleness and make for a large degree of comfort



in summer when artificial humidification is unnecessary.

Apart from its ventilation aspect the fan has many uses, but they do not concern us here. Besides the ordinary portable or desk fan, manufacturers have been making a very convenient exhaust fan for the kitchen. This fan is mounted on a suitable motor; then the entire unit is placed on a wood or glass panel or unobstructing bracket, set in the window or wall, or near the hood of the kitchen range. In this way cooking odors are dispelled and the air kept in motion. Not only does it activate the air in the kitchen, but it draws bad air from all over the house.

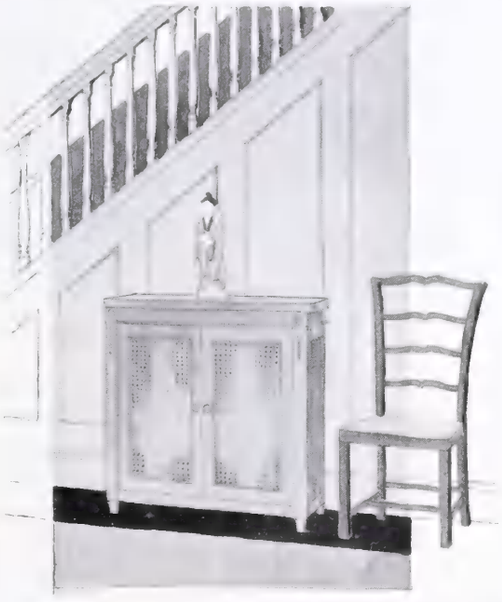
These fans operate silently on the ordinary electric circuit, and move many thousand cubic feet of air per hour. We think that the best place for the kitchen fan is under the hood of the range. However, for various and sundry purposes, they are often recessed in the kitchen wall and uncovered or protected by a glass door. They are easily operated by a cord and, being portable, units can be con-



This ventilator, which is part of an effective system, takes on the guise of a simple wall mirror. Courtesy of the Wilcolator Company

veniently installed without trouble from fire underwriters or insurance demands.

One of the latest methods is to place these fans in the exterior wall of the house which gives on an interior hallway. Another use is to put the fan in an attic, construction conditions permitting, to draw off all odors and keep the air in the house active. Sometimes, too, it is necessary to have a fan in the kitchen and in the attic as well.



A radiator humidifier in a closed console in the hall will send out moistened air to the whole house. Courtesy of Doherty-Brehm Company

A small urn humidifier heated by electricity adequately moistens the air of one room (right). Courtesy of the American Radiator Company

Adequate ventilation is effected by central plants placed in the cellar, which by means of fans and blowers draw in good air and draw out bad through ducts and grilles to one or more parts of the house.

Although many ventilating systems are too elaborate and too expensive for the home, there are, contrary to general opinion, some to be had at a very reasonable cost. One inexpensive and excellent little plant consists of a metal cabinet installed in a convenient place in a basement or cellar. Into this the dry dust-laden air of the home is lured by a powerful rotary blower. Within the cabinet are a pair of sprays. These are continuously forced against a heating unit in a cabinet. The air is then passed through a spun-glass curtain where it is cleansed of all impurities. It is then returned to metal ducts and grilles placed on the first floor of the house, moving, moistened, and ready for comfort. This process is automatically controlled and thus not dependent upon anyone's memory. The evaporation effected by the humidifier is in direct proportion to the amount of heat supplied to the heating unit in the humidifying cabinet. When the weather is cold outside, the air is dry and a greater amount of moisture is needed indoors owing to the operation of the heating plant. The heating system supplies the heat automatically and controls the humidifying action. In such a system from 30,000 to 60,000 cubic feet of air is circulated and about 93 per cent of the dust, smoke, and odors is removed.

Another of the very best home-ventilating systems is also a central plant placed in the basement or cellar. (This has been probably longest on the market and in larger units was used for industrial concerns before its advent into the home.) It consists of a compact, self-contained, gas-fired unit, efficient, economical, and quiet. Like any other heating plant, it is connected by ducts to the rooms to which it sends warm, clean, moist air by means of filters, blowers, and vaporizers. It also draws back the air from the house as it cools, reconditions, and recirculates it, and this merry-go-round goes on as long as the process is needed.

Specifically, the moisture is created by heating a cylinder containing water by a well-controlled gas burner. As the water heats and rises through a pipe to the vaporizer, the moisture is given off to the air and humidity is supplied. A control instrument upstairs regulates the temperature of



the water by controlling the gas burner as more or less humidity is needed. As the water is evaporated more is furnished automatically from the house main by means of a float valve. Grilles in the rooms and hallways admit the purified, humidified, and moving air. The wall instrument governs both temperature and humidity automatically. By manipulating the indicator you can raise or lower as you will the temperature and relative humidity.

The craving for moistened air is proved by the fact that many of us are still filling pans with water and placing them on our radiators or stoves! Of course this is a mere makeshift, for the water soon dries up, and even if these pans were constantly filled, insufficient moisture would be released. (*Continued on page* 70)



Modern wallpaper with an all-over design in buff and copper is used on the walls of this study. The floor is covered with a seamless chenille carpet of bottle green, the sofa is upholstered in soft green antique satin, and the large easy-chair in a deep tobacco corduroy

Photographs by Tebbs & Knell, Inc.



The color scheme of the dining-room combines light gray and gold in the wallpaper with claret-colored curtains and carpet. The ceiling is light gray and the baseboard and mouldings are done in gold leaf

The walls and ceiling of the living-room are painted a light rust color and the floor is carpeted in soft green. On either side of the fireplace faced with black marble stand white alabaster lamps, which furnish the chief accents in this colorful room

The New York Apartment of

Chandler Cudlipp

JAMES H. BLAUVELT

DECORATOR

SETH TALCOTT

ARCHITECT



REFLECTING THE ECLECTICISM OF THE PRESENT

THE INFLUENCE OF FASHIONS ON FURNITURE

So closely has Furniture reflected the Characteristics of an Age that a Chair of any Period suggests the type of Person who sat in it

BY KATHARINE MORRISON-KAHLE





The vertical lines of Gothic chairs are echoed in the straight deep folds and trimming of contemporary costumes, as illustrated in the Dutch portrait above. Courtesy of the National Gallery and Metropolitan Museum of Art

Books of decorative furniture make many seductive comments upon the intimacy of the relationship of modes and manners and their contemporary furniture, but the information taken as a whole is brief and perfunctory, and a search discloses few definite facts. However, it seems certain that modifications in furniture forms were often made as a concession either to feminine or to masculine fashions — for the stronger sex was not always so modest and unobtrusive in its dress as it is in the present century! Furniture has always served as a setting for human beings, and so closely does it follow the characteristics of the persons who move against the background thus created that a chair of any period immediately suggests a picture of the type of person who sat in it.

Place side by side a Medici armchair, stately, solemn, and uncomfortable, with its unadorned structure and high back, made to enthrone pomp and glory, and a Louis XV *bergère*, restful, low, and graceful, and covered with gayly flowered brocade; do they not convey to you two portraits? One was made for Catherine de' Medici, a queen; the other for Comtesse du Barry, a courtesan. But let us continue to study our picture and we shall see not only that the chair was made to suit the spirit of the occupant, but that her personal appearance has been taken into consideration as well. What other chair could so handsomely frame the stately figure of Catherine as the high-backed severity of the Italian armchair? And what other seat could so intriguingly hold the beribboned powdered wig and costume of lacy frills of Madame du Barry as the gilt armchair of the French rococo period?

And so furniture complements its occupants. Elaborated notes in chairs are introduced when clothes without pattern are in fashion, and when figured brocades are worn by men and women the furniture decoration and covering become simple to afford a contrast; yet a note of harmony remains, since the furniture and styles of past periods are the results of one growth.

In a general way the silhouettes of furniture and those of the attired human form seem in past ages to have been in close harmony. For example, when the furniture was dominated by the vertical line, so was the line of the human silhouette. Thus in Gothic days, when we had tall cathedral spires, the hennins and shoes followed suit, the dresses were short-waisted and long, slender-skirted, and the chairs had tall backs resembling choir stalls.

A few centuries later the horizontal line dominated the construction of the Renaissance, and the buildings were banded by horizontals, the furniture structure emphasized the horizontal, and costume was marked by heavy knee-length coats for men, round-length skirts and square-necked dresses and low headdress for women.

In the seventeenth century the vertical line is again emphasized. Chair backs become higher and dress hoops are abandoned, and more grace and delicacy are evident in both costume and house decoration.

With the rococo, the curve becomes the dominant line and exaggerated hoops and panniers repeat the curves which are found everywhere. The chairs are curvilinear in construction and wide, low, and squat in comparison to their height.





Side chairs of the type shown in the painting of Marie de Médicis served as a foil to the elaborate brocaded costumes of the period. Courtesy of Metropolitan Museum of Art

The above brief outline will suffice to prove the affinity between the fashions in dress and furniture, yet to say in each instance that one definitely affected the other is to make a rather broad statement. I should prefer to say that both, being influenced by the same dominant spirit of the time, were bound to show similar tendencies. And yet, although we do not wish to give fleeting fashions of dress an undue credit for the changes in furniture forms, there are certain articles of furniture whose modifications of form and structure can be traced to the fashions then prevailing. Indeed some articles of furniture were actually created by the demands of fashion. It is certain that the conversation chair of early Georgian days was invented so that the dandy might sit astride it, and thus not harm his costly embroidered coat tails of velvet and Indian silk.

It is also certain that the enormous size of the *armoires* and other furniture for clothes storage during the days of the early Renaissance was influenced by the demand for shelter for the enormous ruff, the heavy hip armor, and the steel-braced bodice which forced back the shoulders of women of that age. But these are rare instances, and it seems much more interesting to trace the subtle alterations that occur when fashion forces a change in the height of a chair back, the breadth of a seat, or the position of an arm. The existence of the farthingale chair is due to just such a change. The farthingale had obscured the female form for many years when in about 1612 it was found that a chair without arms would enable the wearers of these enormous hooped petticoats to sit with comfort and decorum.

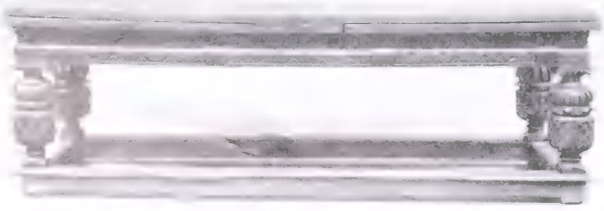
Regency and Louis XV furniture also had to make concessions to the hooped skirt. We find that the consoles of the arms no longer continue to the legs, but are set back a



Costumes such as this necessitated chairs with open arms or no arms at all, like this Italian chair of the fifteenth century. Courtesy of Metropolitan Museum of Art



The neoclassic period revives the pointed bodice of the Renaissance, but in spite of the exaggerated panniers, a delicacy marks the straight line which accents the decoration if not the silhouette of the costume. Furniture, too, is bounded by straight lines, although its height does not far excel its breadth. The Greek influence later in the eighteenth century reduces costume to the natural Greek models, and the lines of the furniture also make an attempt to follow the human form. Again in the early nineteenth century the Romantic period attempts the use of the curved line, and furniture follows similar ellipses. An interesting comparison is offered by the bonnets of the day, which curve backward from the face, and the curve of the old rosewood or mahogany upholstered chair of the period. There is a certain beauty resulting from repetition of like elements.



The bulbous legs of this oak draw table (left) were repeated in the trunk hosen worn by the men of this period. Courtesy of Metropolitan Museum of Art

little, and chairs are constructed with receding arms. Says Barbier in his *Journal*, 'The panniers worn are so full that the action of sitting down pushes out the whalebones and causes such an astonishing distension of the skirt that it has been necessary to make special chairs.'

Now the women were not the only transgressors, for in the time of Elizabeth in England so great was the size of the men's trunks that it was necessary for special seats to be made to accommodate them in Parliament. The appearance of these trunk hosen of Tudor days has been preserved in the bulbous legs of the heavy oak tables, beds, and buffets of the period. One wonders if part of the padding of rags and sawdust which filled the trunks was not necessitated by the lack of upholstery upon the hard oak chairs.

Styles in dress often affect the upholstery as well as the form of furniture; and when one finds elaborately carved furniture of the time of Charles II with its gaudy upholstery, difficult to introduce into a modern home, if one remembers that clothes without pattern were in fashion in Charles's time and that black and other plain-colored satins were in vogue, the elaborate decoration of the furniture seems a suitable setting. How elegant the curls and periwigs must have appeared against the tall carved chair backs, and how lovely the ribbons, sashes, and laces must have looked before the colorful background! The upholstery of the chairs was also beribboned and befringed, and the same fringes were used on the costumes as on the furniture. The love seat made its appearance about this time. It was constructed to allow for the simpering of the snuffbox and the fan, and thus had an ample seat.

In contrast to seventeenth-century furniture, the furniture and background of the age of Queen Anne were simplified, flowered dresses appear, and the panniers so increase in size that the chair backs and seats are seen to broaden in order to give room for the hooped brocaded dresses of the women and the voluminous coats of the men. Indeed in this age when furniture is so simple we find all the foibles of fashion at their height. The *Spectator* of 1711, speaking of the simplicity of the headdress and the hoops, says, 'What they have lost in height they make up in breadth, and contrary to all rules of architecture, widen the foundations at the same time that they shorten the superstructure.' When the gayety and lightness of the French court fashions were introduced we see Chippendale furniture take on the spirit of these times. In *L'Art du Mensuisier* we read of 'chairbacks rising from above the back legs to the height of from eighteen to nineteen inches, from the seat, to enable the sitter to rest his shoulders against them comfortably while leaving the head entirely free to avoid disarranging the hair, either of ladies or gentlemen.' Indeed it is only natural that the furniture should respond to the frivolous and artificial life of the times.

If the arms of chairs of Louis XV, Queen Anne, and Chippendale style were set back because of the demands of fashions in dress, one wonders why they were moved to the front on some of the chairs of Louis XVI and Hepplewhite design, for surely the panniers of the late eighteenth century exaggerated those worn earlier in the century. However, throughout the eighteenth century most arm supports to chairs and sofas raked backward, for the hoop continued in favor, and even in 1750 the diary of Madame du Boccage mentions the scarcity (*Continued on page* 72)





Elaborateness of carving and tasseled upholstery characteristic of the furniture of Charles II contrast with the simple satin costumes of the period. Courtesy of Metropolitan Museum of Art





Graceful curves and gay fabrics are found in both furniture and costumes of the Louis XV period, the chairs being adapted to the panniers of the ladies' skirts. Courtesy of Musée de Louvre and Metropolitan Museum of Art

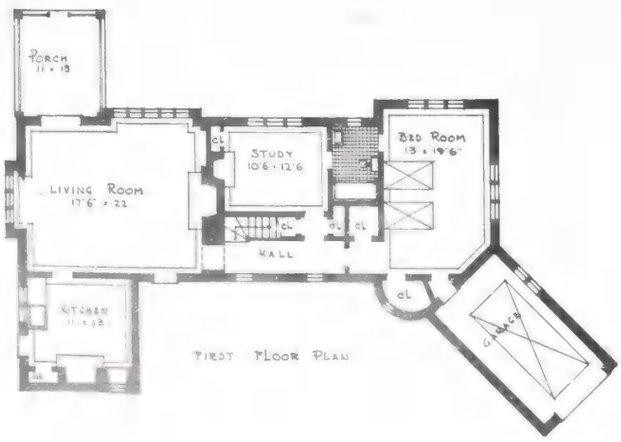


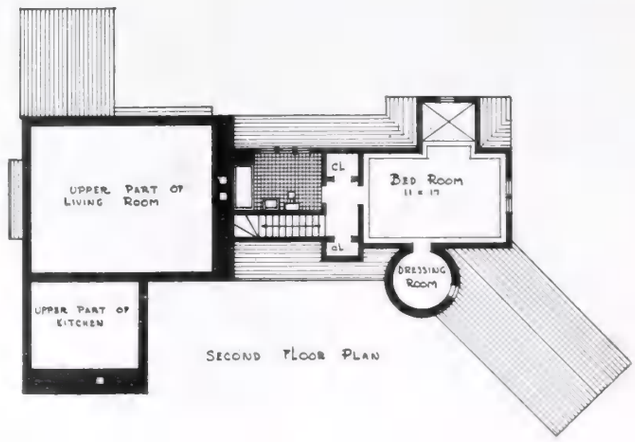
THE HOUSE OF JAMES GAMBLE ROGERS II

Winter Park, Florida

JAMES GAMBLE ROGERS II, ARCHITECT

This house with its low-lying roof lines settles down comfortably into the Florida landscape. It is planned to take advantage of a lake on the southwestern side, hence all the main rooms face in this direction. The house is planned for two adults





Photographs by Victor M. Camp



The outside walls are of secondhand paving brick from the streets of Orlando, and are laid up without having been cleaned. The roof shingles are of heart cypress and are hewn by hand. They are weathered brown, as is all the outside woodwork



ITALIAN PEASANT POTTERY

An Identification of the Designs of the Different Provinces

BY ELIZABETH MacRAE BOYKIN

No art of Italy, not even her painting or her music, comes nearer to the hearts of the Italians, expresses more truly their impulses, needs, and tastes, than her pottery. This springs both literally and figuratively from the soil of Italy, from the soul of the Italian people. It is a living, breathing art, representing all that Italy has been and is — the glory of Rome, the tragedy of the Dark Ages, the triumph of the Renaissance. Goth and Vandal, Saracen and Hun, Moor and Lombard, each left an imprint on the work of that most native of all Italian artists — the potter.

And yet all the threads that have been woven into the tapestry of ceramic art have retained a certain local character, a hereditary personality to be understood only in the light of the background that produced it.

For fourteen centuries Italy had no national integrity; independent provinces, vassal states, cities ruled by tyrants, were frequently fighting among themselves and constant targets of every predatory power from the outside. Each town or province hated its neighbor over the mountains or across the river. It was natural that local dialects, local costumes, local dances, local music, local pottery, should develop along individual lines, yet with the unmistakable spirit of Italy pervading all.

Every province, every city, almost every village, had its local potteries, producing useful vessels and dishes according to the demands of the people and their industries, the resources of soil and mineral deposits, the artistic influences from within and without. Each group of *fabriques* supplied the inhabitants of its district with particular vessels of indigenous shape and specific capacity — the use of which was as natural to each section as its dialect, its costumes. Different, but strangely similar. We see the hand of the Pisan on a certain bowl, the hand of the Florentine on a graceful jug, but the hand of the Italian has touched them both.

Though all these communities have maintained through varying vicissitudes some kind of local potteries, certain types have developed more distinctively and more interestingly than others. Only within the past few decades have any large pottery concerns been able to make much headway in production, and even yet there are hundreds of small fabriques where pottery is made by families who carry out a father-to-son tradition in their techniques and designs.

In spite of the fact that Florence proper was not actually creator of much majolica pottery during the Renaissance, it was and is still the centre of a section from which come many of the most loved and characteristic patterns. Leading spirits of the artistic revival in Florence inspired majolica designs that have persisted continuously in the work of Florence, Sesto, Montelupo, and neighboring towns, and her name has inevitably attached itself to them. The Della Robbia designs, for instance, though made at other places too, always seem to belong most truly to Florence. The great Florentine, Luca della Robbia, produced the exquisite type of enameled terra-cotta reliefs from which have been taken themes for many simple, useful pieces of pottery.

Their sunny yellows, their brilliant contrasts of black and blue, their lush fruits and flowering garlands, retain in reproduction much of their original style and charm. The old Della Robbia patterns, re-created year after year, are still preferred to innovations, still most faithfully expressive of the melodic Italy that created them.

The Raphaelesque motifs, likewise typical of Florence and the vicinity, are characterized by intricate scrolls,



This Raphaelesque plate (left), though a modern piece, differs little from museum pieces of the Renaissance. Courtesy of Stern Brothers



The birds and leaves in this original Renaissance plate, predicted in old Roman ware, appear repeatedly in majolica of many sections of Italy. Courtesy of Metropolitan Museum of Art



Another proud motif of Italian potters is the peacock. Compare the treatment of the tail feathers in this modern plate with the panel decoration on the old Gubbio plate at the right. Courtesy of R. H. Macy & Company



This Renaissance jug of simple design has the Florentine lily as its central decorative motif. Courtesy of Metropolitan Museum



A portrait plate in ruby lustre characteristic of Gubbio, but in this case attributed to Deruta. It is said that Deruta potters sent their work to Gubbio for the lustre process. Courtesy of Metropolitan Museum



An old Renaissance piece of pottery from Orvieto, in the usual green-blue on creamy-white, which has a familiar fish design and characteristic border still in use to-day. Courtesy of Metropolitan Museum



A gracefully designed vase with the traditional old thumb-work decoration and the fish motif, a favorite in many parts of Italy. Courtesy of R. H. Macy & Company

graceful vines and tendrils, rhythmic grotesques, and usually by a central form of the Florentine lily. Although complex, it is one of the most individual designs in Italian pottery and very easy to identify wherever it is found. Authorities have variously credited these arabesques and grotesques to the Moors, to the gargoyles of the Goths, and other sources, but it is interesting to recall here that recent excavations have uncovered similar designs on the mosaic floors in the palaces of the Cæsars and on ancient Roman murals. We may infer from this that the designs, like the texture, of the pottery of Italy are far more truly Italian than was formerly conceded. Tradition holds that Raphael himself did not scorn to design for the potters, but this is not substantiated, though they undoubtedly borrowed freely from him, adapting his decoration harmoniously to their need.

These charming Raphaelesque potteries, though we think of them as of Florence, were made also at a very early time at Urbino. And for the past few generations the family Minghetti at Bologna have followed faithfully the most graceful traditions of Raphaelesque design, taking some of their motif detail directly from the ceiling of the Loggia at the Vatican. Usually on a white or a cream ground, the designs are commonly interpreted in yellow and rose with touches of black and deeper umber. The shapes correspond to the intricate character of the decoration with fanciful turns and curves, arabesques and grotesques abounding.

From the Umbrian hill towns of Perugia, Deruta, and Gubbio has come what has generally been considered to be the finest majolica that Italy produced. Contemporary reproductions of the fine things created during the Renaissance retain essentially the

spirit and character of their originals, though some of the copies have a more spontaneous peasant touch than did the ware at the pinnacle of its development, when it was made with exact precision of detail.

Deruta and Gubbio, situated very near to each other, have always produced a pottery closely akin in shapes and decoration. Both use a certain blue with characteristic yellow coloring in conventional balanced motifs. In the heyday of the potter's art, the Deruta pieces were noted for a golden-yellow lustre, while Gubbio guarded jealously the secret of ruby lustres. Portrait plates were made at both places with profiles in the centre, usually of a beautiful lady, supplemented by a motto or adage and often a background of their beloved mountain scenery, with a shoulder border of delicate scrolls and arabesques, familiar fan motifs, sectional panels, or grotesques.

From Orvieto there has come an interesting type of pottery, rather simple in design, but making use of a curious blue-green coloring on a white ground. A fifteenth-century example of this in the Metropolitan Museum bears a startling resemblance to Orvieto pieces offered in the shops to-day. This one uses a fish motif, still a popular subject with potters of Orvieto, though many animal, leaf, and figure designs are typical.

The province of Venice has always produced a superior quality of white glazed ware, owing to the creamy clay available locally, but because the nobles at an early time became familiar with the translucent porcelains of the Orient and demanded them for their tables, the development of local potteries had little patronage from the wealthy classes. It was, with few exceptions, always made for the consumption of the peasants, and the colors and the motifs reflect strongly the history and struggles of this corner of Italy. The brick-reds and blues, the golden tones, the brilliant color combinations, suggest the decorative influences resultant from trade intercourse with Damascus, Rhodes, and the Near East.

The pottery of Venice, Treviso, Bassano, and Vicenza did not burst forth into its fullest bloom of Renaissance creative spirit until somewhat later than the rest of Italy. And like many things Venetian, the native ware of the city of Venice is pervaded with a strong Byzantine strain. Blue figures on a faint gray-blue ground are also commonly employed — with the subsequent development of architectural themes.

Typical and traditional pottery of Vicenza is of white with splashy purple decoration, never intricate, but truly of the people, spontaneous and lyric in spirit.

Treviso has made for centuries a very crude, primitive type of peasant jars and jugs, bowls and *tazzas*, which have a simple unselfconscious charm, but which have never been elaborately ornamented. These pieces are usually of solid color and rude shape, brittle and easily chipped, but they have through many generations served for common household uses, and within the last few years they have been imported for vases, decorative pitchers, and bowls.

Southern Italy and Sicily express in their pottery the languid acceptance of the tides of art that have swept over them, particularly the influence of the Greeks in the old province of Neapolis, now Naples, where may be found simple classic shapes in urns and bowls. The colony of Albanians who came from Epirus to Calabria retain to this day their Greek religion and in their pottery the spirit of their origin.

Capri, Salerno, Amalfi, Sorrento, all reflect this strongly too, but interpret it in decorative terms of their succulent surroundings — the blues and purples of the Bay of Naples, the rich brilliance of the oranges and grapes on the hillsides about, the soft greens of the olive trees, the rhythmic grace of their fish and birds.

And coördinated with these moods is an early Eastern influence introduced when the Saracens conquered the island of Sicily (*Continued on page* 71)





The vase above, characteristic of peasant ware from Amalfi and Sorrento, retains a faint aura of classicism combined with brilliant color

Simple shapes and glowing colors distinguish the pottery of Capri (left)

A modern vase of graffito or scratched ware differing little in its design from the earliest examples of this ware. Pieces on this page by courtesy of Carbone, Inc.



A Buying
GUIDE TO NEW FURNISHINGS



French Furniture for a Formal Living-room

ROOM ARRANGED BY LORD AND TAYLOR

COCOA-COLORED WALLS with white woodwork and trim and moire hangings of pink-beige used with white Venetian blinds give this room a setting of distinction. Pattern is added by the rug, a reproduction of an Aubusson in soft tones of tans, coral, greens, blues, and yellows on a white centre with blue-gray border; by the satin striped covering in tones of salmon, white, and black on the armchair, and by the toile lining of the niche that, in line and color, balances the window on the right of the white marble fireplace.

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1. The commode at the left of the fireplace is of brown mahogany, top 32¾″ x 21½″, height 39½″.

2. The bergères in front of the fireplace are of walnut, upholstered in raisin-colored velvet.

3. The small round table is of walnut with a gray marble top 17″ in diameter and 19″ high.

4. The three-tier table has a walnut frame and yellow marble shelves. Top 10″ x 17¼″, height 27″.

5. The writing table with three drawers is of walnut. Top 32″ x 22″, height 29″.

6. The side chair is of walnut with a rush seat and loose seat cushion.

7. The armchair by the door is of walnut covered with a salmon, white, and black-striped satin.

8. The rug is a reproduction of an Aubusson in tones of tans, coral, greens, blues, and yellows on a white centre with blue-gray border. The size is 12′ x 15′.

9. The mirror over the mantel is of gilt wood, 15¼″ x 33″.

10. The toile de Jouy lining the niche and the panel under the window has a pattern in soft reds on a white ground.



For a Pine-Paneled Library-Living room

ROOM ARRANGED BY LORD AND TAYLOR

THIS ROOM of the Georgian period has pine paneling of natural color. Blending in tone with it are the curtains and overdraperies, the latter of natural-colored linen with a hand-blocked flowered design in greens, tans, rose, blues, and browns, and the former of voile matching the ground of the linen. The rug is a plum-colored broadloom and the furniture is mostly of Chippendale design. The chest is shown in front of the fireplace to include it in the group. In this room it is placed against the fourth wall.

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11. The armchair in the left foreground has a mahogany base and arms and is upholstered in a dull crimson silk damask.

12. The chest is of walnut with light inlays outlining top and drawers, and antiqued brass pulls. The top is 32" x 15", the height 32".

13. The tufted barrel chair has a mahogany base and is covered with olive-green silk damask.

14. The [illegible] table-desk, also of mahogany, has barrel drawers each side of the opening and [illegible] served moulding. Top 41" x 20", height 42".

15. The mahogany side chair has a black horsehair upholstered seat.

16. The sofa, 72" long, with claw-and-ball feet, is upholstered in sapphire-blue velvet.

17. The Pembroke table at the end of the couch is of mahogany with a light inlay outlining the leaves and legs. Top 28" x 18", drop leaf 9", height 28".

18. At the other end of the couch is a mahogany leather-topped drum table 28" in diameter and 29" high.

19. The lamps on the end tables are of antiqued brass with parchment paper shades. Height 28½".

20. The mirror over the couch has a mahogany and gilt frame 18½" x 30".

21. The lamp on the chest is a reproduction of a Chinese ox-blood porcelain with a gold-colored taffeta shade.

ON THE NEXT PAGE *are shown additional pieces also suitable for a paneled room of this type. The large bookcase, for instance, could be used against a plain wall where there were no shelves; the others suggest something of the range of possibilities for such a room.*

The pieces on this page are shown by courtesy of STERN BROTHERS.

23. Mahogany Chippendale gallery stand copied from one in South Kensington Museum. Height 24", top 10" x 10".



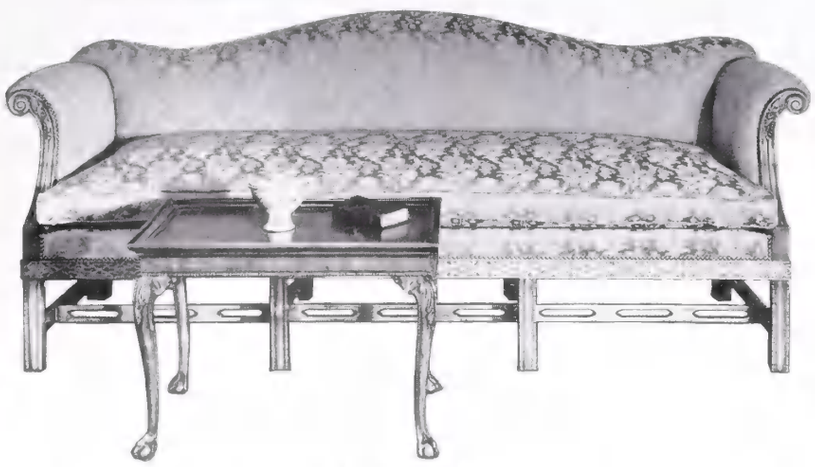
24. Barrel wing chair, authentically reproduced even to the dull rose wool-damask covering. Height 45", width 32½", depth 31".



22. Break-front bookcase in mahogany, a reproduction of a rare antique. Height 85", base 75" x 15".



27. A mahogany revolving leather-top coffee table copied from a Sheraton piece. Height 19", top 24".



25. Reproduction of a Chippendale settee in Chinese taste with mahogany base, upholstered in dull coral silk damask. Height 35", length 88", depth 32".

26. Mahogany Georgian coffee table. Height 19", top 19" x 27".

Additional suggestions for the Pine-Paneled room

All the furnishings illustrated in this guide may be purchased at the shops or stores indicated. For subscribers living at a distance we shall be glad to secure the names and

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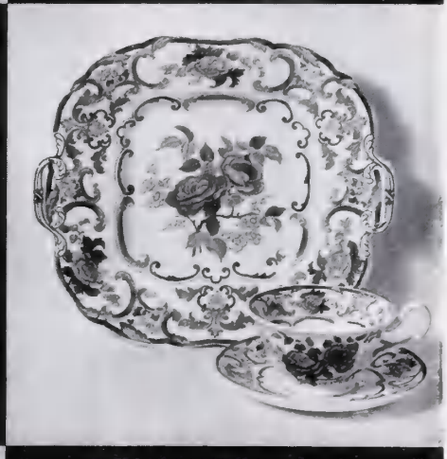


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36

CHINA

New Arrivals and New Revivals

28. An embossed border in black outlined with gold, on English bone china, makes this correct dinnerware for formal use.

29. A broken lattice border with insets of floral sprays and floral centre in tones of rose, on English bone china, is a smart revival of an eighteenth-century pattern.

30. Wine china with embossed border in soft yellow and gold on centre landscapes in sepia of unusual distinction.

31. Translucent china with blue-green striping on the gilded border and sprays of flowers in natural colors has and shows that it survives all fashions.

32. These pieces merit attention for their gayly colored pattern and attractive moulding. The border is a rose wreath in natural colors, as is also the centre medallion.

33. Sprigged in floral sprays in reds and yellows, this design is reminiscent of old rural England.

34. The soft reds, yellows, blues, and greens of this design make it harmonize with any color scheme.

35. A richly decorative border with silver striping and scenic centre in black gives lasting charm to these pieces.

36. This set has an embossed border and formal centre in yellows, reds, and greens, with black wreath.

addresses of local dealers who can supply similar pieces. Please refer to pieces by the numbers given. Address Readers' Service, *House Beautiful,* 8 Arlington Street, Boston.

38



37





39



40





42



43



44



45

GLASS

Engraved, Colored and Clear Crystal

37. Clear crystal suitable for the more formal table.

38. Stemware in the rich coloring of old-blue cathedral glass. This design is also obtainable in sapphire blue and in ruby.

39. Elaborate pattern of clear crystal glassware of unusual distinction.

Glass and china on these pages are from WM. H. PLUMMER & COMPANY [28, 36, 37, 43], RICH & FISHER, INC [29, 31, 38, 44], STERN BROTHERS [33, 35, 40, 42], AND JOHN WANAMAKER [30, 32, 34, 39, 41, 45].

40. Reproduction of Colonial glassware in the thumbprint pattern.

41. Dark green engraved bowl and tall crystal stem give this glass a most decorative quality.

42. Reproductions of Colonial glass in Georgian scroll pattern.

43. Clear crystal of classic design and form.

44. A glass with rock-crystal pattern and cut base that is a reproduction of an old Irish pattern.

45. A cut glass with delicate design that makes it suitable for use with the finest china.

LETTERS TO A BEGINNING



The kind of house that you have will necessarily influence the style of planting

I. *First Steps*

Dear Lois, —

Your letter was one of the most delightful happenings of the holidays. I am so glad that your house of dreams has materialized and that you are moving into a home of your own. I know how much you are looking forward to your longed-for garden — and I honestly believe you will enjoy it as fully as you anticipate. So few things live up to their advance representations, but for me gardening really does.

Nothing could give me greater pleasure than to help so far as I can in getting your garden planned and planted. It will be almost like beginning a new one of my own — a thing I should love to do, but I have every foot of space planted and can't even add anything new without first digging up something I already have. You did n't mention my main qualification as an assistant — the fact that as a beginner I made just about every mistake one could, and hence know where you are likely to have trouble. I was an utter dub at gardening, and was so exasperated with the books I read because they took for granted so much knowledge I did n't have. It was because I made an unfortunate choice, of course, but it seemed to me that the authors wrote as if they had been born knowing all about mulches, types of soil, propagation of perennials, and so on. Well, I was n't! When I began my first garden I had no qualification for it but an overwhelming desire for flowers; I had to have a garden, and I knew absolutely nothing about the proper procedure. Fortunately I realized that I did n't. I wrote to a prominent specialist in perennials, told him what I could about my plans, sent him a check, and asked him to send me some fool-proof plants. He did, and they were. He was a kindly soul, and along with the plants he sent me a personal letter giving instructions for setting them out and some general suggestions. Ever since then I've had a warm spot in my heart for him and his firm.



As a rule it is better not to mask entirely the foundations of the house

When planning your garden remember in the first place that it is yours — not mine, or Aunt Mary's, or Cousin Susie's, or Mrs. Jones's across the street, but *yours*. If I say 'Do this' and 'Do that,' it is just by way of saving time, and not that I mean to be dictatorial. I may praise highly some favorite of mine that you don't like at all; if so, just ignore it. There is no one all-best flower; not even an all-best for some particular spot. Each gardener has her special likes and dislikes — and a fortunate thing it is, for otherwise all gardens would look alike, and there is enough sameness now.



A strictly formal planting implies symmetry and must be kept spick and span

The best way to make your garden your own is to decide what you really want, not just the things that first occur to you as being indispensable. We must all recognize the fact that we can't have everything, that we are necessarily limited by the space at our disposal, the money we have to spend, the kind of lot we have, and so on. These limitations must be kept in mind if we are to make a wise choice. Let me illustrate with some of the things you will need to consider.

First of all, have you any planting now on your lot or about your house, and if so, what? I got the idea from your letter that you have bought a new place without any planting at all, but I am not certain. Are there things you want to keep, and are they in



Fruit trees should be used for their decorative quality as well as for their fruit

GARDENER from Hilda Teague Hill

a desirable location? It is well to be slow in digging up ready established plants, but there is no need to feel that because they are there you must keep them whether or no. If you have deciduous shrubs you may have to ask a neighbor what they are; until you become accustomed to habit of growth, appearance of twigs, and so on, deciduous shrubs in winter will all look much alike.

What are the color and material of your house? A planting that would be very effective against a cream stucco, for instance, might be distressing against tapestry brick. The type of house, too, necessarily influences the style of planting. Groups that are in harmony with a Spanish type would be out of place before a house of Colonial architecture.

Is the foundation of your house pleasing in appearance? Unless it is so unattractive that it needs to be concealed, a foundation should show between groups of shrubs.

Do you prefer formal or informal plantings? Each has its good points. A strictly formal planting implies symmetry, and to be attractive must be kept constantly spick and span. An informal planting is usually easier to care for and easier to plan — but remember that informal is not equivalent to hit-and-miss. To be satisfactory it, too, must be carefully planned.

Do you want trees, and if so, what kind — for shade, flowers, or fruit? I have often wondered why, on a small place, fruit trees are not more often used as a decoration as well as for fruit. An apple tree, a pear, or a cherry, for instance, would be very effective near the house.

Do you want evergreens, or are you planning to keep to deciduous shrubs? Evergreens are considerably more expensive, but when well chosen they are long-lived, they offer a desirable variety in form, and give distinction to the planting in winter.

Do you want a hedge? Where? Clipped or free-growing? This is another question often warmly debated. A hedge serves as a definite and most attractive boundary; it is a pleasing background for the perennial border; on extensive grounds it may serve as a windbreak. On the other hand its roots take from the soil much moisture and nutriment that on the small place should go to perennials and shrubs; it may call for more than its share of the planting budget; and a clipped hedge will demand a good deal of care.

Do you need planting to screen a garage, incinerator, or other structure on your own place, or any unsightly objects on neighboring property?

What about maintenance? Will Bob be interested in caring for the planting, or are you going to have to persuade him diplomatically whenever something special needs to be done? Or are you perhaps going to have a by-the-day helper occasionally? It may seem foolish to bring up the matter of future care before a single seed is planted, but this is the best time to settle it. It makes a great difference in the planning. A garden is a place for relaxation, for enjoyment, not a spot so elaborately planned that its upkeep taxes your time and strength beyond endurance.

Finally, how much can you spend on your planting? There is no need to try to do everything this year; in fact, you are much more likely to get satisfying results if you take three or even five years for the development of the place. It is well, however, to plan the entire scheme of development now and decide how much you want to put into it each year. A garden can be beautiful without being expensive.

You are thinking, perhaps, that considering these questions (*Continued on page* 72)



Evergreens have a variety of forms and give distinction to the planting in winter



A hedge makes a definite boundary and a pleasing background



Perhaps you need planting to screen a garage or an unsightly object



This conference of irons includes in the rear row, from left to right, a six-pound regulation iron, another variation of this same type, a twelve-pound iron for very heavy work, the new heat-control iron, and one of medium weight. In front are a two-pound iron for traveling and a three-pound one for frail fabrics. Courtesy of R. H. Macy & Company

EQUIPPING THE LABOR-SAVING LAUNDRY

BY DOROTHY STACEY BROWN

A FEW years ago wash day and ironing day were weekly blights which descended with merciless certainty on every housewife. Monday and Tuesday were completely spoiled for any other purpose, and even when help was brought in to do the actual work, the general upset and need of being on hand to supervise were nearly as bad.

Now, in the well-equipped modern laundry, it is scarcely an exaggeration to say that all the operations of an efficiently managed family wash may consume two hours instead of two days. Even the ordinary housework need not suffer on wash day, for while her mechanical servants are at work the housewife has time to make beds, dust, plan the day's meals, and still be fresh and unfatigued at the end of the morning.

Where space permits, the highest standards to-day insist on a separate laundry so that there is no sorting of soiled clothes or odor of washing in the kitchen. Even in apartments modern equipment makes it possible to install a complete separate laundry in a small space, but if this is not possible there are washers, dryers, and ironers which will fit conveniently into corners of the kitchen and perform their work there without offense.

A washing machine is indispensable to-day in any family where large washings are done at home. These labor savers have been so greatly improved recently that, compared with the first hand-powered machines of 1860, the new electrically driven washers seem a modern miracle. The best are now so designed that when directions are followed no injury is possible to the finest fabrics, and clothes washed in them enjoy a longer life than those exposed to the wear of a washboard. Minor features vary on different machines, but on all operation is now extremely easy, mechanism is well covered, construction simple, with few parts to get out of order, and noise is reduced to a minimum. A good machine capable of doing the family wash may be bought for seventy-five dollars, though larger and more completely fitted ones cost rather more.

The newest models include a drying feature known as the 'spin dry' or 'extractor,' a perforated metal basket, placed in some types inside the washing compartment and in others immediately beside it, which in revolving removes water from the clothes by centrifugal force. This

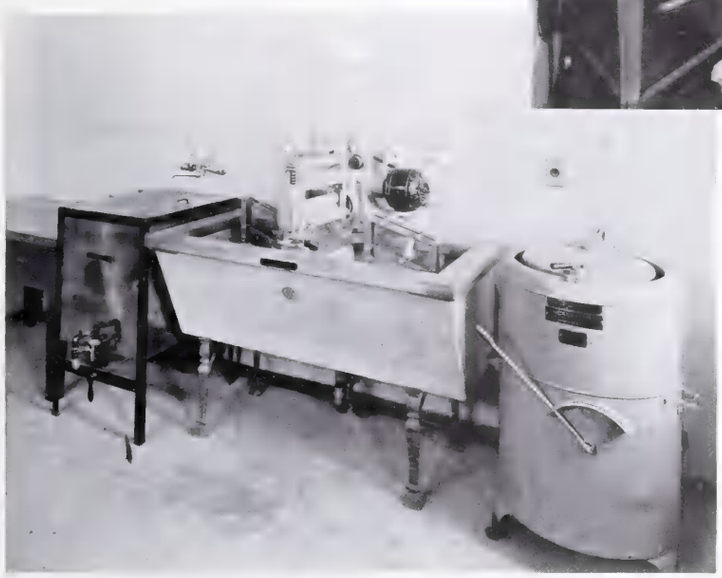


Here an ironing board, whose height is adjustable, holds the new iron with thermostatic dial. The flexible cord holder and flatiron stand are very practical accessories. In the background is a small electric washer. Courtesy of R. H. Macy & Company



This pleasant laundry (right) designed for the average home includes in its equipment an electric washer with spin-dry extractor and an electric ironer with two open ends which folds into a cabinet when not in use. Courtesy of the Budget Home, John Wanamaker

A gas-heated copper clothes boiler, electric washer, and wringer on stationary tubs, and one of the new drying machines, make up this compact and efficient laundry group. Courtesy of Wallace B. Hart

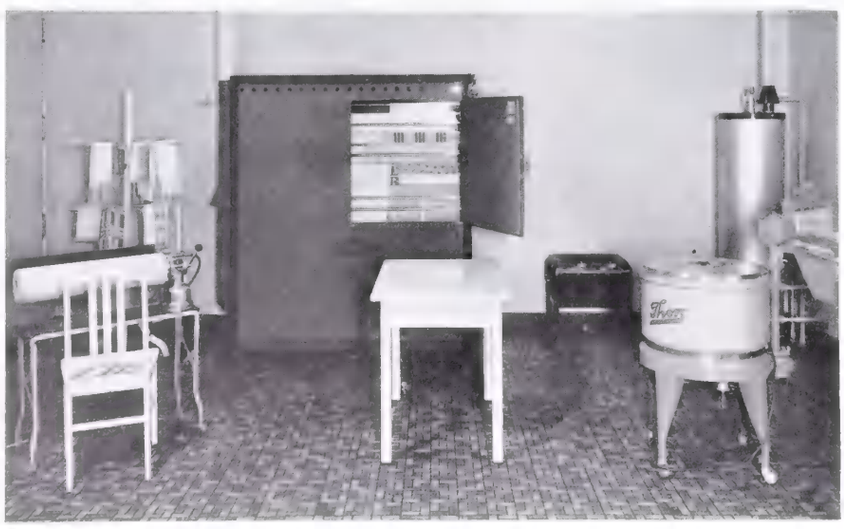


machine damp dries a load of clothes in from five to fifteen minutes so that they may be ironed at once, doing away with the carrying of baskets, waiting for fine weather, and the hazards of wind, soot, and clothes fallen in the mud from the line. In this way clothes may be rinsed, blued, and dried without removing them from the machine, and one load may be damp dried while another is washed. If the 'spin dry' is to work efficiently, it must not be overloaded, and clothes should be evenly distributed. Even the emptying of water is done away with by an electrically driven pump which forces it up to an adjustable drainboard and out into the stationary tub or sink. One washing machine is equipped with a gas burner so that water may actually be heated in the machine, or kept at the desired temperature if it is preferred to save time by filling with hot water in the first place.

For the large home there is now a washing machine which is installed on ordinary stationary tubs. Two plungers operate in each tub and are run by a small motor at the back, making it possible to wash two tubfuls at once or to wash in one and rinse in the other at the same time. The latest model is made for tubs which stand separately with the extractor between, making a very compact washing and drying unit.

Nor should the housewife neglect the miniature washing machines suited to the very small family or the home where a daily washing of children's clothing is necessary. The one shown behind the ironing board in one of the illustrations is capable of washing five shirts or twenty-nine small pieces, such as a child's wash, at one time. It has no moving parts and operates by vacuum action, drawing the warm, soapy water through the cloth fifty times a minute. Another small and very inexpensive washer works by percolation on any type of stove, and, as it sterilizes as well, it is especially useful for the baby's wash or when there is illness in the house.

To get the best results from any washing machine it is necessary to follow directions (*Continued on page* 74)



This equipment, installed in a group of model homes, includes an electrically operated, gas-heated portable ironer, a gas drier, two-burner laundry plate, and electric, gas-heated washer. Courtesy of the Consolidated Gas Company of New York

FOUR HOUSES

from the House Beautiful 1930 *Competition*

Photographs by Trowbridge



THE HOUSE OF MR. LAWRENCE WILLIAMS

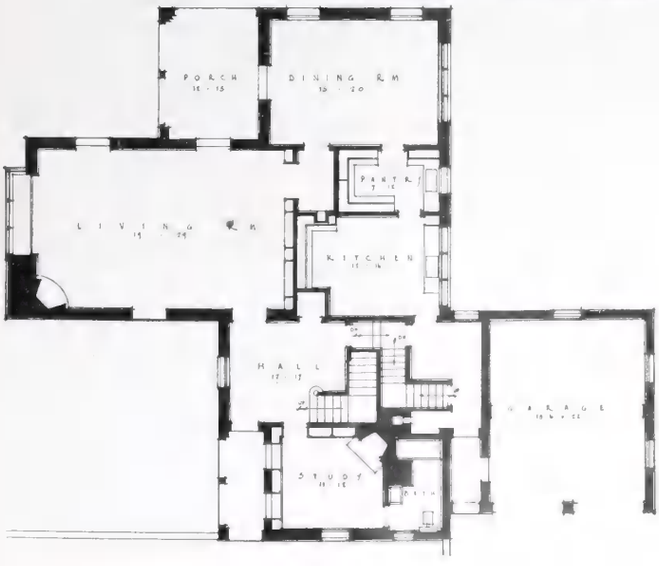
Lake Forest, Illinois

FRAZIER AND RAFTERY, ARCHITECTS

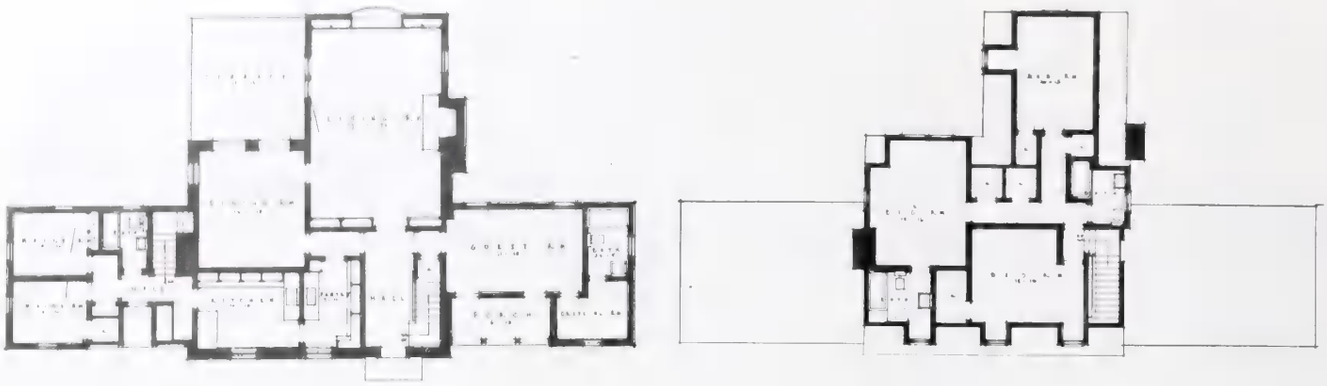
The fact that this house is located at the edge of a ravine is one reason for its most interesting plan, which has the main rooms at the rear. The approach to the house permits one to enter directly from the automobile, under cover, and the placing of the garage, screened by the wall, is excellent. The entrance passage borders the garden, as the illustration at the right shows



The house is of common brick whitewashed and has a roof of red shingle tile shading from dark red at the eaves to a lighter color at the ridge. The exterior doors are dark green. The trim, windows, and shutters are café au lait







THE HOUSE OF MRS. WILLIAM HUBBARD

Lake Forest, Illinois

FRAZIER AND RAFTERY, ARCHITECTS

The plan of this house evolved from two principal ideas — the desire to have the main rooms face the garden, and to have a guestroom on the first floor. The main part of the house is of Wisconsin limestone in natural color; the wings are wood siding painted white; the roof is of unstained wood shingles left to weather

Photographs by Troubridge





The entrance hall has black-walnut stair rail and balusters taken from an old house, a floor of dark red paving brick, and wallpaper in tones of yellow and white. The woodwork is painted white

THE HOUSE OF MR. GEORGE ROGER THOMPSON

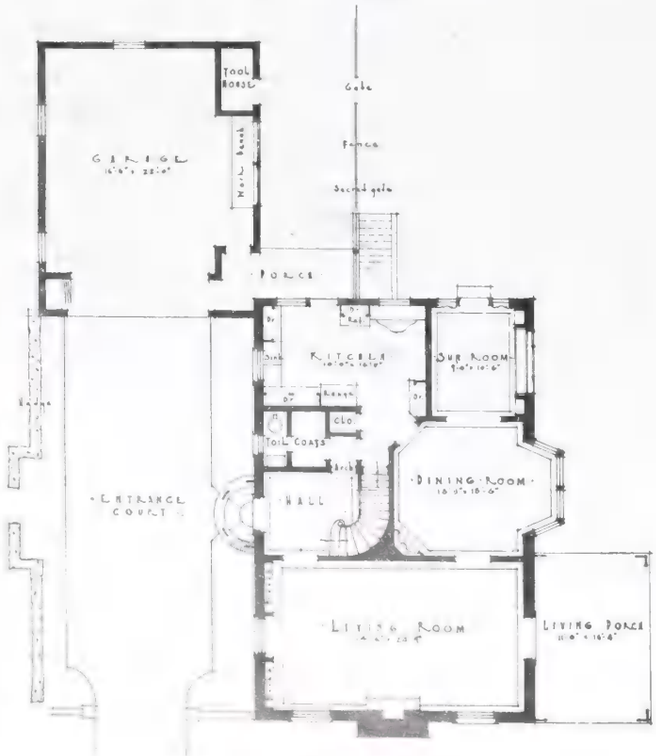
Hempstead, New York

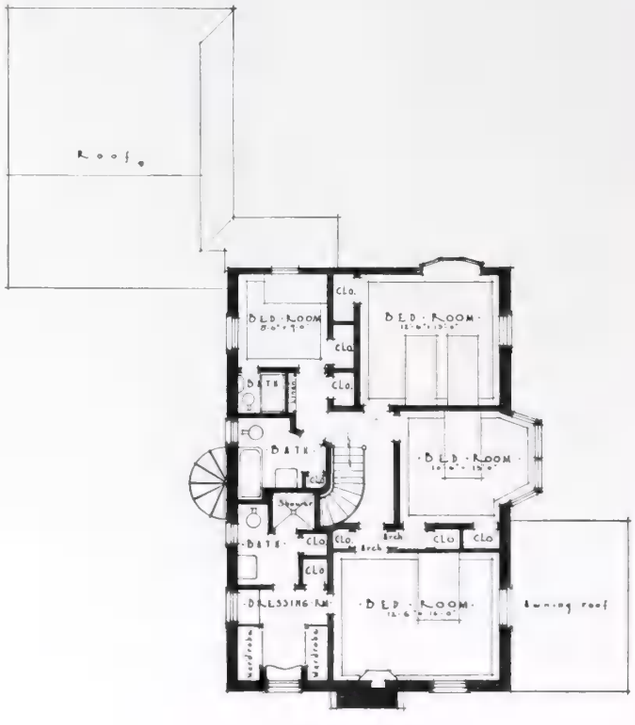
GODWIN, THOMPSON, AND PATTERSON, ARCHITECTS

Photographs by George H. Van Anda



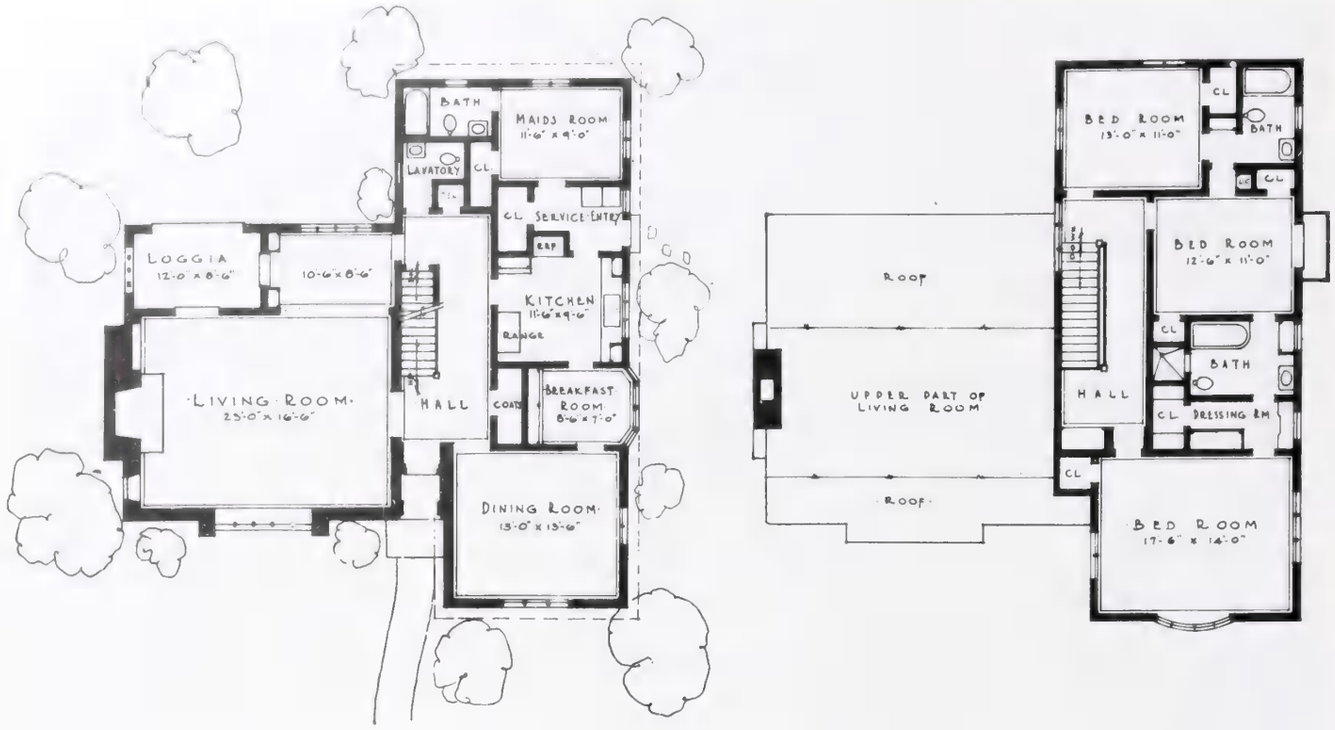
This house, which won third prize in our competition, is particularly interesting in its placing on the lot and in the relating of the garage to it. Note the recessed doors and the entrance under cover from the garage to the house. The house is of common brick whitewashed, with black slate roof, cast stone lintels, and black slate window sills, oiled







As there were no good external views, a complete environment was made within the lot itself, which is 120′ square. The main rooms overlook the gardens and the living-room opens on to this attractive porch with its awning roof. The iron frame of this porch is painted a dark green and varnished. The doors are also green; the trim is white



THE HOUSE OF MR. AND MRS. FRANKLIN DONNELL

Beverly Hills, California

H. ROY KELLEY, ARCHITECT

The walls of this house are of brick, whitewashed, and stucco, with timber of light weathered oak. The roof is of split cedar shakes, weathered; the trim is of oak, weathered, and the sash and doors are of soft blue-green



WHY SHOULD THE GARDEN HAVE DESIGN?

III. Harmony in Informal Planting is as Important as in Formal

BY ROSE GREELY

Photograph by Frances Benjamin Johnston



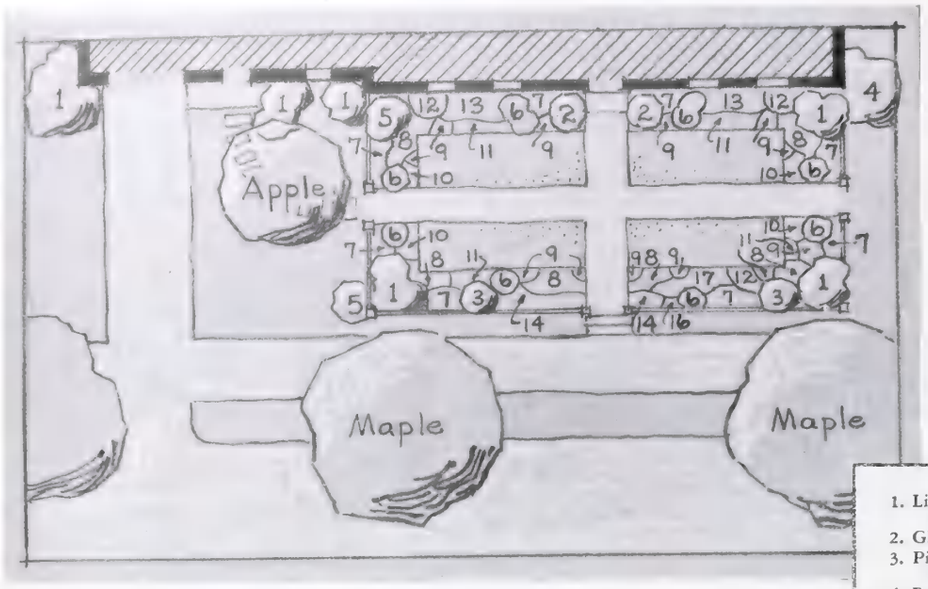
In this garden there are both informal design and informal planting, but a unity is given to the massing of the plants by the repetition of the evergreens and of the flowering plants, both dogwoods and azaleas. In the garden of Mrs. Edward B. Burling, Washington, D. C. Rose Greely, Landscape Architect

NATURE supplies motifs for design as she supplies materials, but because they are accidental in her we are not to suppose that they will come by accident in a garden. . . . In a garden man turns nature to his own purpose, and to pretend that he is not doing so is mere affectation,' says Arthur Clutton-Brock in *Studies in Gardening*. Most gardeners accept the truth of this statement in regard to formal planting. They realize that whatever beauty a formal garden possesses is due not to accident but to a careful study of planting design. But they do not always realize the necessity of design in informal planting. Because they have seen the happy accidents in which nature combines plants into compositions of the greatest beauty, they assume that they too can combine plants casually and make beautiful pictures. Actually, this is impossible. The composition of an informal planting, like the composition of a formal garden picture, requires the keenest knowledge of pure design, since it is with plants alone, without the aid of an architectural background, that the designer must express harmony, balance, and rhythm.

At first thought it would seem that informal planting might be free from all the restrictions that govern the formal garden, that its very informality and simplicity would make it always appropriate. In the preceding article, 'Planting the Garden in Harmony with the House,' we have considered the unity of style which is necessary between the house and grounds wherever the house is of a definite architectural type. The same rules govern informal planting. It, too, must be in harmony with its surroundings.

There are two distinct types of planting usually grouped as 'informal,' types so different in character and intention that they should be considered not together but separately. The first is the informal use of cultivated plants, and the second is the use of wild plants so arranged that they simulate nature. These groups are distinct and should never be confused. If the designer would make in his mind this sharp distinction, he would be saved from the errors of confusion that mark most informal planting.

Let us consider first the use of cultivated plants. They



1. Lilac — common and Persian
2. Globe arborvitae
3. Pinkflowering almond
4. Fringetree
5. Hugonis rose
6. Peony
7. Chrysanthemum
8. Iris
9. Carpathian bell-flower
10. Daphne
11. Alumroot
12. Bleedingheart
13. Lavender
14. Phlox
15. Clematis
16. Akebia
17. Peachleaf bell-flower

Fig. 1. A planting plan which shows a typical grouping of plants for a small Colonial cottage where great informality of planting is permitted within a well-defined area

belong properly to the vicinity of the house. The types of house with which informal planting is appropriate may be divided into two groups: first, the simple house with a regularity of plan which requires a certain regularity in the plan of its garden, although its planting may be entirely informal; and second, the house informal in character with which a setting entirely informal in plan and planting would be appropriate.

The dooryard garden of the old Colonial cottage (see Figure 1) is a typical example of formality of plan with the greatest informality of planting. The commonplace shrubs and flowers which are found in every old garden, and can hardly be surpassed for beauty of bloom, are particularly fitting. There may be a note of evergreen by the front door, but it is a mistake to use the solid evergreen planting so often seen in the suburbs. One will not miss it if the planting of simpler shrubs is planned with design. What could be more beautiful than a lilac bush as a background for double pink-flowering almonds and groups of tulips shading from pale pink to deep rose, or a mockorange bush in full flower against the gray walls of a weathered cottage?

The same shrubs can be used with equal success in a planting which is entirely informal in plan as well as in planting. If the house is a simple cottage or has no pretensions to a definite architectural style, it may be planted not in straight beds but in irregular groups, at one corner perhaps a smoketree and at the other a mass of Japanese quince. In informal planting, the design, though less apparent than in the formal garden, is none the less important.

If it lacks design, on the other hand, an informal planting of cultivated shrubs becomes chaos, lacking unity with the house, with the land, and even between the various units of the shrubbery. It is to this unfortunate class that the usual mixed-shrubbery planting of many of our suburban lots belongs. Here cultivated shrubs which have no harmony or natural association, and could never have met except by the intervention of man, are used not in an apparent design, but as haphazard as if they were thrown there by the hand of nature, which from the very character of the plants is evidently impossible. Pleading for the careful design of such shrubberies, Clutton-Brock says, 'If the gardener attempts no arrangement at all he will . . . produce a chaos far uglier than the worst failure of nature . . . the chaos usually found in the mixed shrubbery of a suburban garden.'

In designing such a shrubbery, one should strive not for variety, but for simplicity and harmony. Unity may be achieved by using only a few kinds of plants or by having one or two varieties dominate the whole plant-

1. European cranberry-bush
2. Winter jasmine or — for Northern climates — weeping forsythia
3. Mockorange
4. Chinese juniper
5. Flowering quince
6. *Lonicera nitida*
7. Flowering crab
8. Spring bulbs — narcissus, Scilla, daffodil, crocus
9. Bird bath

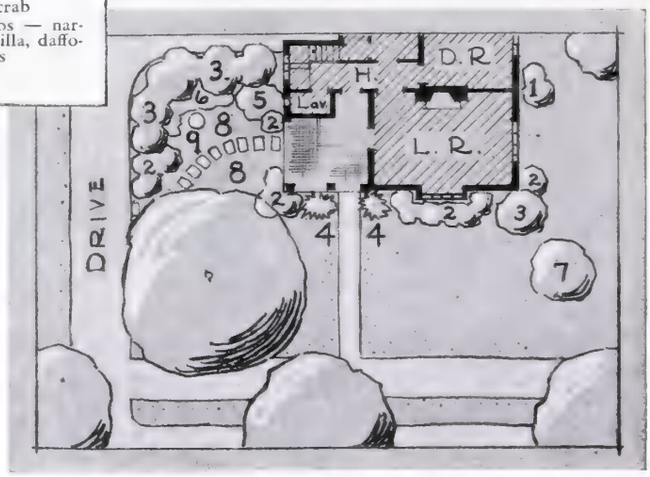


Fig. 2. This planting plan suggests an informal grouping of cultivated shrubs which would be in keeping with a house of no architectural pretensions

Fig. 3. Native plants are used around this house on an irregular terrain, which help to blend it naturally into the countryside



1. Locust
2. Washington and Paul English hawthorn
3. Cedar
4. Bayberry
5. Sweet azalea
6. Shadblow
7. Mugho pine
8. Wild roses
9. Ground juniper
10. Turquoise-berry vine

ing, with others used incidentally to break the monotony. Some formality of plan is helpful in adding the beauty of order to the beauty of the plants themselves, but the plan may be completely informal if there is harmony in the use of the plants. (See Figure 2.) Informality often lends a mystery which is lacking in the formal garden. For instance, a path bordered on each side with lilacs and iris may wind so that one does not see the whole extent of the planting, but gets at each turn the beauty of a different grouping, while the repetition of plants gives unity to the composition.

Cultivated shrubs belong close to a house. Hollyhocks are lovely behind a fence, and lilacs and forsythia at the corners of a cottage, but all are inappropriate away from any architectural feature. Coming upon a clump of lilacs in the middle of a field, one looks instinctively for the foundations of the old house near which the bush was planted, and feels not quite comfortable that it should be astray. Wild plants would be equally out of place on a suburban street, among clipped lawns and flower beds. They should be used in a naturalistic setting, a designed planting which gives the effect of natural growth perfected and glorified, where the plants used together are natural companions and the planting, however studied, seems spontaneous.

In designing a wild planting, the first consideration in the interest of unity is the character of the lot and of the surrounding countryside. If there is any beauty of tree, shrub, or flower, of sloping hillside or outcropping rock, it should be made the backbone for the new planting. Trite as this advice sounds, it is usually — perhaps almost universally — disregarded, by accident if not by intent. Often the owner has a desire for a particular kind of informal planting which is not a natural development of his lot, and is so intent on attaining it that he does not know or care whether or not it is appropriate. But he is wise who develops the type of beauty which his particular plot of ground has to offer, instead of striving for the different growth which he has admired elsewhere. If the ground is flat and open, let him make a meadow; if hilly with outcropping ledge, a rock garden; and if there is a stream, a water garden.

Of course, if he has a professional adviser, an expert landscape architect, and plenty of money to spend, he can have almost anything — even a natural water garden where no water existed, or a natural rock garden on a flat, stoneless lot. For if the course of the stream is planned with skill, and the stones are laid with a basic knowledge of geology, who can say when the garden is finished whether it is a natural or an artificial stream, a natural or an artificial outcropping of stone?

Native wild planting, which we particularly associate with a wild landscape where there are no architectural features, is rarely appropriate close to a house of definite architectural style, since it emphasizes the divergence between the natural and the architectural, and makes the house seem out of place. There are exceptions to this rule, however. There are houses which can be so well blended to the landscape that they seem a natural part of it. (See Figure 3.) I remember an English stone house of the picturesque mediæval type, on the moors of Gloucester in Massachusetts, which is so well designed in relation to the rocks on which it stands that its stone walls seem to rise naturally from them. Here the planting is almost exclusively of native materials — cedars and ground junipers, shadblow, highbush cranberry, bayberry, wild roses, and sweet pepperbush. All the beauties of the moor are concentrated to make a natural setting for the wild and rugged beauty of the house. Such a house, or one of no definite architectural style, — an informal cottage of weathered shingles perhaps,— would be equally at home on the coast of Maine, where there are bare ledges of rock, evergreen trees, wild roses, ground junipers, and bayberry. The beauty of the native growth should be emphasized and added to with plants of the same kind or of blending varieties, instead of destroying it to make a lawn bordered with flowers and Rugosa roses.

Even a house in the suburbs may be so designed that it will be dominated by its setting if the character of the lot is strong enough and there is enough ground to get away from the definite architectural effect of near-by places. The lot may contain oak woods with an undergrowth of azaleas and highbush blueberry. If the owner has a real appreciation of their value as a setting for a house of picturesque type, he may have the house designed in harmony with the beauty of the (*Continued on page* 73)

BY BLUE SOUTHERN WATERS

The House of Daniel E. Moran in Bermuda

Photographs by Paul J. Weber





THE LIVING-ROOM IN THE OLD WING

This house over a hundred years old was rescued by the owner in a dilapidated state, enlarged, and restored to usefulness. The house is of typical Bermuda construction with walls of local stone whitewashed, and the woodwork is native cedar. The living-room shown above is in the old part of the house. It has the roof construction common to the early houses, and the old fireplace whose hearth was originally at 'cookstove' level. The walls have a wash of Spanish pink over the plaster, which varies in depth from a light to a darker and even smoky color. The oval chairs were reconstructed from old Spanish brandy casks and still retain the dished head, the old carved cross braces and carved spigot block

Photographs by Richard Averill Smith



Against the background of Directoire feeling with the dark walls of intense blue and the white satin curtains, French furniture of different periods is successfully combined. The gilt frames of the mirrors, and the ornaments of the clock, relieve the blue, while the white is carried back into the room by the mantel, the vase of flowers, and small objets d'art



The plain white plaster walls in this Provincial French bedroom are true to type and are an excellent background for the rugged, though beautiful, pieces. At the left is an Henri II bahut, or sideboard; while the cupboard on top is a very rare piece, made of oak. The bed is an exact reproduction of a Louis XV one. The use of the Louis XIII walnut shutters is interesting. These rooms are in the apartment of Ann Lisey, New York

TWO WAYS OF USING FRENCH FURNITURE

HOW TO DO IT

NOTE: Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, an extremely valuable compilation of facts about building, equipping, and finishing the house will be acquired. — THE EDITORS

PAINTING STAIR TREADS

[*See page* 16]

WHITE pine is perhaps the wood in most general use for stair treads which are to be painted. The character of the wood is such that it wears well and also, being of the soft-wood group, it holds paint perfectly.

Color

Theoretically, the color of riser and tread should be dissimilar — one light and one dark, to help quickly differentiate them to the eye. Obviously, too, the tread, which receives the brunt of the wear, should be dark to be serviceable. Consequently we find the formal stair of easy ascent generally painted with light risers and dark treads. However, when stairs are steep and treads therefore relatively short, light risers are constantly marred by the toes of the boots ascending them, and so we often find the informal steep stairway painted with a service strip down the centre, wherein both riser and tread are painted dark, with a light-color paint for both risers and treads at the edges.

On stairs, as on floors, a specially prepared floor paint should be used. This paint, although often designated as lead and oil paint to distinguish it from lithopone and other types of paint, is not the same lead and oil paint used for exterior house walls, and such, but has fundamental differences in its compounding which make it better suited to the heavy wear to which it is subjected. In purchasing, this specially prepared paint should be asked for.

Finish for Wear

The life of this paint finish is lengthened if given one, two, or more finish coats of varnish. To avoid the undesirable high gloss finish, the final coat should be flatted varnish, or if a glossy varnish is used, the gloss should be cut down by rubbing with pumice and oil.

Stair treads so treated have a surface as easily cared for as a hardwood floor and require refinishing no more often. Under ordinary treatment this probably means refinishing about once a year, but since it is raw wood showing through the finish that first calls attention to the need of repair, this need can be somewhat postponed, where black or dark-colored paint is used, by first staining the treads with aniline stain. This sinks into the wood, and while it in no way influences the life of the finish, it does keep the wear from showing so readily.

ADDING A DORMER TO THE HOUSE

[*See pages* 21 *and* 54]

WHEN light, air, or additional headroom is desired in the space under the roof, the generally accepted method of obtaining it is by the addition of a dormer window. The dormer takes up space

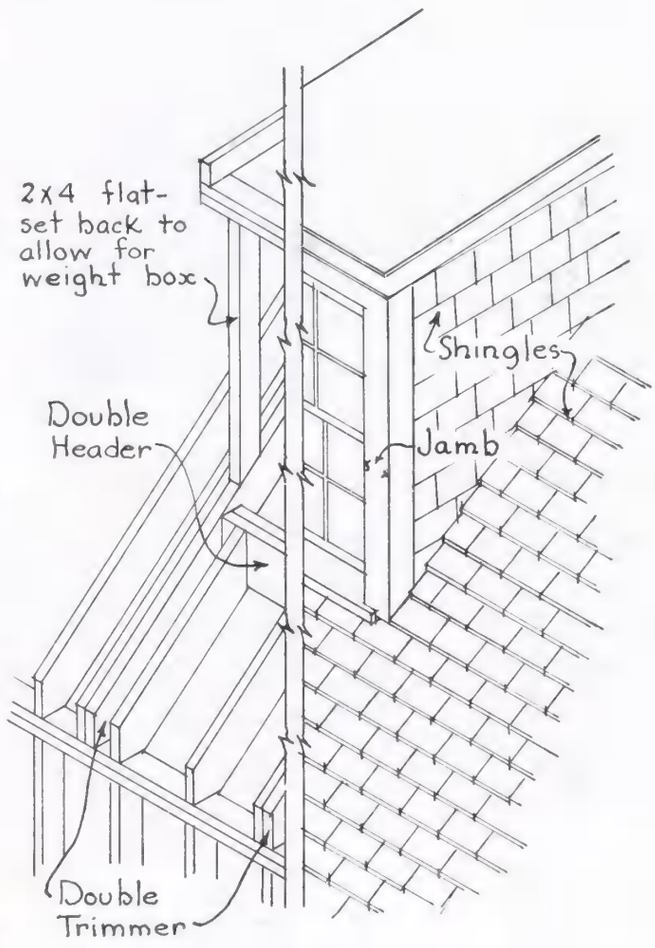
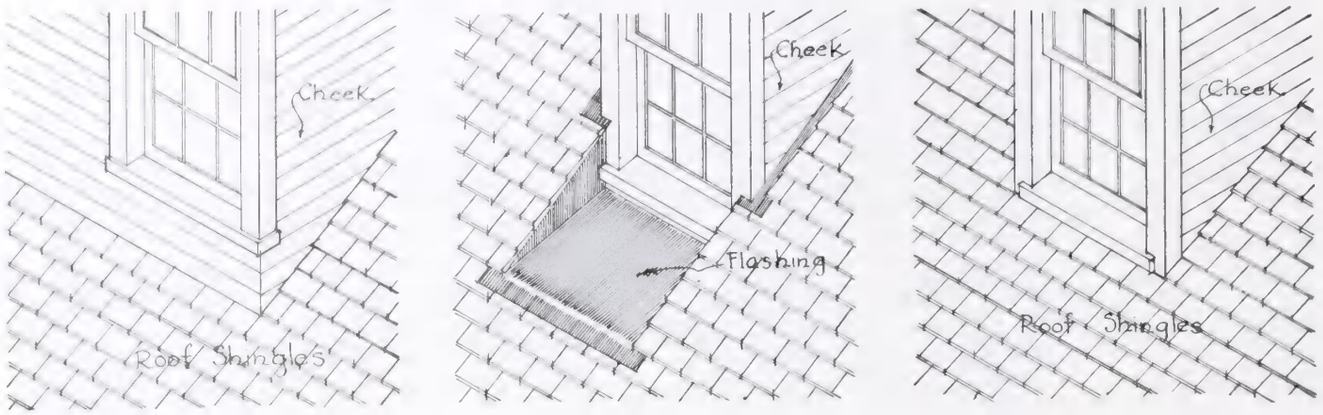


FIG. 1. *Notice the special construction of this dormer wherein the two-by-four corner stud is set back to allow for the weight box. This permits a narrow trim at the corner*

normally filled by working roof rafters, and certain changes in framing are involved when a dormer is added. These changes consist, first, in the cutting of these working rafters, which must then be held in place by being butted against a piece of timber put in at right angles to them and called a 'header.' The header in turn must be held in place by being spiked at either end to doubled rafters, called 'trimmers.' (See Figure 1.) When, as in a shed dormer, the span of the header is long, requiring a heavy timber, the trimmers are sometimes trebled, or in extreme cases posts carrying down



FIGS. 2, 3, AND 4. *These sketches show: a dormer set too far front, resulting in an awkward piece of wall between window and roof; one too far back, resulting in complicated flashing; and one set properly*

through the walls of the house are necessary at the points of support.

The successful single dormer generally has a gabled or hipped roof covered with the same roofing material as is used on the house roof, or it may have a barreled or a flat-topped roof covered with metal.

The length of the window used and its relation to the floor line generally dictate the location of the front face of the dormer. If this front face is too far forward on the roof, there is an awkward piece of wall surface between the window sill and the house roof. (See Figure 2.) If too far back, the window sill must be sunk into the roof, which results in more complicated flashing and less admission of air. (See Figure 3.) The dormer correctly placed has its sill resting on the roof. (See Figure 4.)

The window jamb may be kept narrow, as in the old houses, by using two-by-fours flat, and even a weight box provided, if the dormer is properly framed. This method eliminates interior trim, but gives the desired narrow jamb for the exterior. (See Figure 1.)

The flat-roofed type of dormer with cheeks of the same material as the house roof probably makes the least conspicuous dormer. (See Figure 1.) Figure 5 shows a cross section through the framing of this type of dormer. Note the double-headers carrying the cut ends of the main roof rafters as well as one end of the dormer rafters. A common building fault is shown by the dotted lines. To avoid the cutting and bracing necessary in the flat-roof type, builders are often tempted to carry the dormer rafters from the plate above the window right to the ridge of the house. Thus the dormer rafters really serve as rafters for the house. This is a highly acceptable piece of construction work, but results in top-heavy dormers, which are especially unfortunate when seen in side elevation. It accents the dormer unduly and often completely spoils the profile of the house.

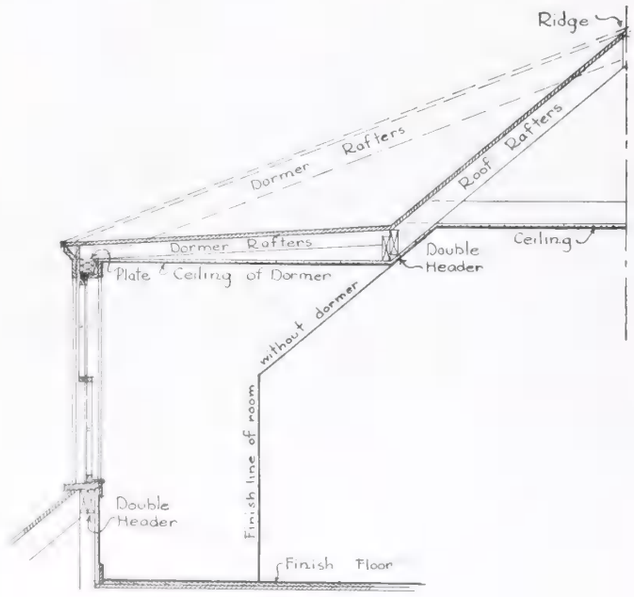


FIG. 5. *This section shows a dormer with the roof carried back in a slightly sloping line to the main roof. The more common and more conspicuous and less desirable type of dormer with roof carried to the ridge is indicated by the dotted line*

PAINTING THE BRICK HOUSE

[*See page* 21]

ONE of the many virtues quoted for exterior house walls of brick is that they need not be painted, and yet there are times when it is desirable to paint them. When brick of poor color has been used, paint covers the defect. When too porous brick has been used, paint fills up the pores. And again, perhaps the desired architectural effect may be obtained only by painted brick.

Generally speaking, the first cost of inexpensive common brick painted is about equal to the first cost of the more expensive finish or face brick left unpainted. In a new house, this, added to the problem of future upkeep, should make one think twice before deciding to paint, for, once painted, the only really satisfactory way of getting back to the original brick wall is by the expensive and not always obtainable sand-blasting.

Once having decided to paint, however, the next thing to determine is how to do it.

Whitewash

Whitewash in itself is inexpensive. It can be quickly 'slapped on' with a wide brush, so the labor charge is low. In first cost it is unquestionably the cheapest, but needs to be renewed often and has the fault of rubbing off on clothing.

The best kind of whitewash is U. S. Whitewash — in other words, whitewash made after the recipe now used by the United States Government for lighthouses, life-saving stations, and so on. This formula has been several times published in this magazine and was last given on page 244 of the September issue. Bluing is sometimes added to make the white even more white; or, by the simple addition of dry color, a colored wash may be had. Where patches of brick showing through the white are not objectionable or, as is sometimes the case, are even desired, whitewash is both cheap and

satisfactory. In districts having atmospheric conditions requiring constant renewal of any light-colored surface, whitewash, because of its low cost, is a logical choice.

Paint

To get a whitewashed effect with something which will not rub off, is more waterproof, and far more durable, use a non-gloss paint. Brick will absorb a tremendous amount of paint, and paint itself will cost, gallon for gallon, some six to twelve times as much as whitewash. Paint also, if brush-applied, must be 'brushed on,' which means almost double the labor charge. It will, however, completely cover the brick and requires renewal under normal conditions far less often.

To-day there is also on the market a specially prepared paint which weathers flat, is not affected by light or gases, and is waterproof. The cost of the material itself is perhaps in a ratio of five to three over the cost of regular lead and oil, its labor cost about the same as for paint, but where first cost is not too important an item its wearing quality is well worth the extra expense.

PINE PANELING

[*See page* 23]

THE fact that pine endures for centuries, has a minimum tendency to warp, shrink, or twist, works easily and holds paint readily, makes it one of the best and most popular woods for paneling.

The early settlers used white pine (*Pinus strobus*), and the first houses were sheathed from floor to ceiling with wide plain boards, fitted snugly together. Later this severity was relieved by bead or

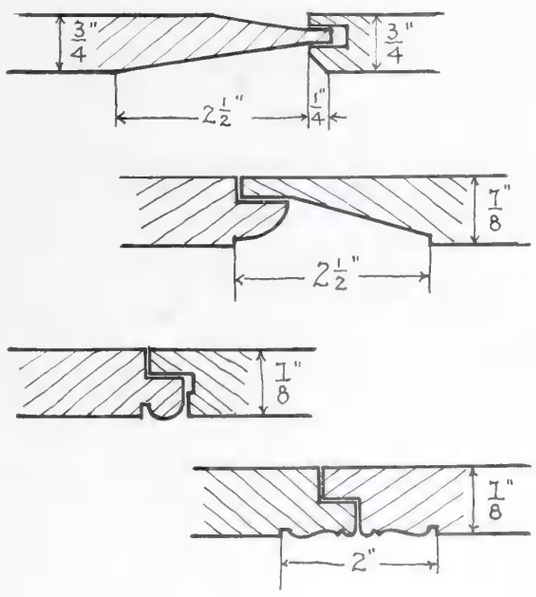


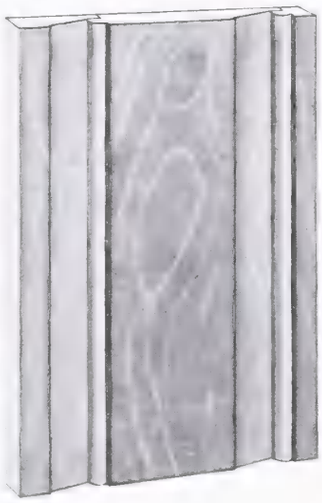
FIG. 6. *These sections show varying forms of early pine sheathing*

bevel at the edge of the board, which in turn developed into the feathered edges and more elaborate mouldings, until by the end of the eighteenth century it had developed into carved and ornamented panelwork of a high degree of sophistication.

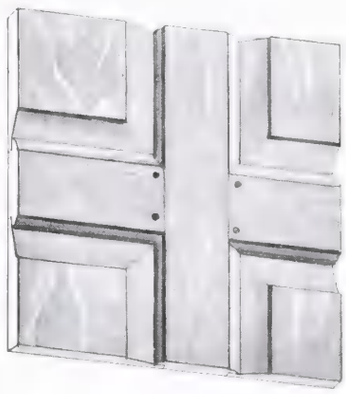
The original pine was left unfinished, and its beautiful color, when found to-day, is the result of the natural oxidation of the wood fibres and the crystallization of minute particles of pitch in the fibres themselves. It was the second quarter of the eighteenth century before the wood was painted and then such colors as French gray, gray-blue, red, or green were used, but seldom the white so prevalent to-day.

To-day white pine, acceptable for paneling, generally falls into one of three botanical groups, — *Pinus strobus*, *P. lambertiana*, or *P. monticola*, — but is known to the trade under a variety of English names strongly influenced by the locality in which the pine is grown. Grading rules for these pine boards also vary throughout the country, and which one of the more than a dozen grades and species of pine is selected depends upon what is procurable in the locality at the price the owner wishes to pay.

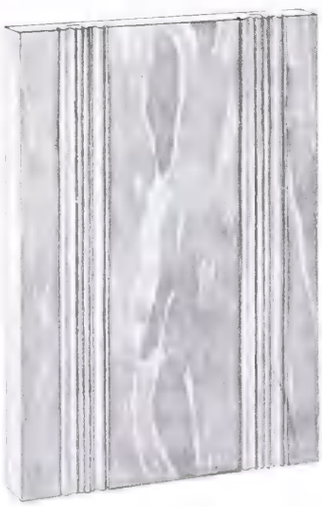
In using pine sheathing, the bevel-edged board fitting under a quarter-round bead seems to be the moulding most generally found in stock boards, but often this, and always the more elaborate mouldings, must be milled to order from an architect's detail. This is particularly true when the room is paneled.



In finish it may be left in its natural color with or without a finish coat to protect the wood. It may be stained in a variety of shades and finished in a variety of ways, or it may be given a one-coat chemical treatment, which, acting directly upon the wood fibres, colors and finishes all in one



Two of the types of sheathing, the second and fourth indicated at the left, are shown above and below in perspective. At the right is a common form of pine paneling which is later than the sheathing



application. But the finish that most nearly simulates the color of old wood is generally the best. Naturally, walls in rooms used by children, window sills, which may be exposed to hot sun and sudden showers, and so forth, must have greater protection than walls in a scholar's study, so wearing conditions and the desired effect will dictate the choice both of color and of finish.

The paneling in the room shown on page 23 was finished with an ammonia stain and white wax, with plenty of rubbing.

PLEASE TELL ME . . .

Q. Will you please give me information on the following items: —

1. Is there a dull gold paint suitable for painting parts of a chair? The chair has a varnish or gloss finish.

2. Is there a chromium paint on the market? I should like to find some silver paint apart from aluminum paint for renewing old nickel bathroom fixtures.

3. What paint do you recommend for leather? I want to color red a chair seat, and wondered if ordinary oil tube paint would do it.

4. Will oil paint dry and be serviceable in renovating a glazed-chintz curtain?

A. 1. If your chairs are gold leaf, the only way to touch them up would be with more gold leaf. An ordinary gold radiator paint will turn black in time. If the chairs have a lustre, it is very probably gold leaf.

2. We know of no chromium paint for bathroom fixtures and suggest that you either have them nickel-plated or replace them with new fixtures. Using aluminum paint would not be practical in this case.

3. Leather may be painted with japan colors — an ordinary oil tube paint would be too thick and not have sufficient drying quality for this purpose.

4. Chintz can be successfully reglazed, and we suggest that you communicate with a local cleansing firm which usually does this work. If it is necessary to touch up the pattern, — which we do not recommend an amateur to undertake, — this work can be done with oil paint having a special medium known as 'H. P. liquid,' used to thin the oil.

An artists' supply firm in your vicinity could probably give you directions for the use of the paints suggested in questions 3 and 4.

• • •

Q. I have in my possession some old wrought-iron latches, which I am intending to use in a new house. When we first obtained them they were covered with several layers of paint, which has been burned off, but traces of which still remain, together with quite a bit of rust. I have tried sandpapering them down, but because of the turning on them, this would seem to be an almost endless task. Can you recommend a better method of cleaning? What is the proper finish for this type of latch and how may it best be obtained?

A. Old wrought-iron hardware may be restored to its original black finish in the following manner: First heat the iron on an open fire until it is red-hot, then plunge it into oil — this may be ordinary [illegible] and soak, and then dry in sawdust. If you do not care to undertake the task yourself, we think any blacksmith would be willing to do it for you. Any existing paint or rust may be removed by first oiling and then filing with a coarse file, being careful not to damage the surface of the iron.

• • •

Q. We have a bedroom so poorly plastered that the laths are plainly visible. We want to have this repaired as inexpensively as possible. The price we obtained for plastic paint was prohibitive, and I want to ask you about the only solution that has been offered so far. A plasterer has told us that he can put on a coat of rough sand-finish-effect plaster over the old plaster. This is an oil paint compounded to give a pebbled surface, is very cheap, washable, and comes in several colors. My objection to it is its roughness, which the plasterer says cannot be overcome. The rooms I have seen with this finish, barring the roughness, look very well. Do you know anything about this finish and whether or not it is durable? Would a rough background be an altogether inappropriate setting for Early American bedroom furniture? We should have to use furniture of that period in the room if we put on the rough finish, but even so I think perhaps it would look better than the plaster that is now on it.

A. We think your plasterer's suggestion of a rough sand-finished plaster would perhaps be the best solution of the difficulty. We do not know the actual brand he is planning to use, but if you have seen applications of it in other houses, and like it, we should not hesitate to use it. It would be quite in keeping with your Early American furniture, since many of the rooms of that period had walls of rough plaster.

Another suggestion is to apply another thin coat of plaster to which sand has been added, building out the places where the laths protrude to give a smoother finish. This could then be painted with a flat paint and would, of course, be washable and quite durable. It would also give a rough plaster effect.

In either case, however, we recommend that a person thoroughly familiar with the application of the treatment chosen be engaged to do the work for you, for the effect might be quite disappointing if the work was not skillfully done.

• • •

Q. I shall very much appreciate any information you can give me about the keeping of floors. How often should they be waxed? What method should I employ to remove the wax, and should it be removed each time new wax is put on? Also, how often should inlaid linoleum be waxed to make it non-absorbent, and should the wax be removed each time a new layer is put on? What kind of cleaner is best to use?

A. Hardwood floors are waxed to protect the surface of the wood and therefore should be waxed whenever they require it. This is usually about twice a year in places which do not get a great deal of wear, but oftener in spots which are well traveled. It is not necessary to remove any previous coats of wax before applying a new one, but if for any reason you do wish to do so, the wax may be removed by an application of gasoline or turpentine. The floors should, of course, be clean before rewaxing so that the wax will not be applied over a dirty surface.

Wax is used a great deal in finishing linoleum floors, and the surface is thus preserved from ordinary wear and tear. It is not necessary to remove previous coats before rewaxing. This flooring, also, should be thoroughly clean before rewaxing, and local linoleum dealers recommend ordinary soap and warm water for washing it. We understand that the use of ammonia for this purpose dries the linoleum, causing it in time to become brittle, thus depreciating its wearing qualities.

• • •

Q. I should appreciate it very much if you would advise me regarding the redecorating of a small house. It is a brick house of seven rooms. At present it is papered and the woodwork and fireplace are of oak. It is necessary to remove all the paper and clean the woodwork. We were considering paneling and painting it cream color throughout. Do you think the cream-colored paint would be all right with the oak woodwork? Most of my furniture is mahogany and of the Georgian period.

A. We should hesitate to paint your house cream color with the existing oak woodwork. Our suggestion would be that the oak be stripped of its present finish, if it is unpleasant, and that the oak, once reduced to its original state, be fumed or stained to a nice gray or very, very light grayish tan and then given only a thin coat of wax. Do not let the painter use a high gloss finish such as would be obtained with varnish, and do not let him put on a dark stain, as is too often done if oak trim is used. Then play up to your oak woodwork in the wallpaper or paint, unless you are getting into new plaster work, in which case you can have a very happy solution of oak with tinted and slightly textured plaster work.

• • • PLEASE TELL ME

EACH MONTH *we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply*

Q. I am contemplating building a red brick walk from the front of my residence to the front sidewalk. The walk will be 40′ long and 5′ wide. The slope is about 4′ in 40′; the slope is gradual near the house and increases toward the front property line. The upper part of the walk required no steps, whereas the lower part toward the property line will require five or six steps. If I lay the bricks close together without cement between them, should there be a cement foundation to keep out weeds? Is it practical to make steps out of brick without the use of cement? Should the treads of the steps be horizontal or is it permissible for them to slope slightly? If so, how much? What kind of brick is preferred?

A. We suggest that you lay your brick walk on a 4″ slab of concrete. Although a walk so laid does not have the softness in appearance of a walk which is simply laid on sand, it has less tendency to shift with the frost and is much more practical where it has to be shoveled in winter. We do not think it practical to build steps of brick without a cement foundation underneath. The treads of the steps should be pitched ($\frac{1}{4}$″ to the foot) toward the outside edge so that the water will run off and not freeze on them. The surface of the walk should be flat, not crowned — the slope of the ground will pitch the water down toward the steps.

Any kind of hard-burned brick may be used, and our selection would be made on the basis of color. We suggest that you go to a local brick yard and select a hard-burned common brick which verges toward the pinks rather than toward the deep reds and purples.

• • •

Q. Will you please let me know if it is practicable to paint frame dwellings with the spraying system instead of brush? I am told that this is being generally done at this time. Will you tell me if this is so?

A. We find from local paint dealers that the application of paint by the spray method is a very practical one. While the actual saving in the amount of paint used is not very large, the saving in labor is, we understand, about 70 per cent. Paint applied in this way penetrates to an even greater degree than by brush application, owing to the force with which it is put on. It is also more evenly coated. Paint manufacturers are recommending this method of application and we think you will have no difficulty whatever in finding a local painter who is familiar with the process.

• • •

Q. Will you tell me the best way to remove whitewash from old hand-hewn beams? The whitewash has been on the beams a long while and is quite thick in some places.

A. An effective method of removing whitewash from old wood is to wash it off with vinegar and lukewarm water in the proportion of one-half pint vinegar to eight quarts of water. If it is very persistent, it may have to be done more than once, but we think that you will find the whitewash responds to this treatment.

• • •

Q. I have a lovely old walnut (cord) day bed. The people here who 'do over' pieces want to make a box mattress for it that will fit down inside and come up and over the edge, covering it with linen or cretonne of some kind. I think that would make it lose all its original character. My idea is to have flat springs put in the bottom and then a dark-covered mattress over it for day use, and covers added at night. Can you suggest a better way if my idea is wrong?

A. I understand your problem about the day bed, as I have recently worked out a similar problem for myself. The plan suggested by your dealer will, I believe, make much too high a bed either for comfort or for beauty. My own plan was to have a special set of iron brackets which are so bent as to allow the springs to fall below the level of the bed rail, bringing the mattress about level with its top. Both springs and mattress can be covered with linen as you suggest, and will in any case be covered by the bedding. Your own suggestion is, I think, an equally good one, except for the added comfort which a box spring undeniably contributes. For a day bed, this factor would be less important than for a night bed.

• • •

Q. The basement of my home is a modern converted cellar and is below the ground level. It has six windows opening on an alley. The walls and floor have been waterproofed, but due to its coolness, there is much condensation, resulting in a really damp basement. Books have become very mouldy. How can I restore the books and how can I prevent the condensation?

A. Local book dealers tell us that they use a liberal application of common vaseline on the covers of cloth- and leather-bound books to remove mildew. After allowing this to remain on the surface for a short time, it is wiped off, rubbing carefully to be sure that no grease is left. We have been unable to ascertain, however, whether mildew can be removed from the inside pages by any method.

The condensation on the basement walls of your house may be prevented by lining the cellar with something that will keep the air from the cold wall surfaces. This may be rigid insulating sheets, or lath and plaster enclosing an air space.

• • •

Q. Can a semi-glazed chintz which is faded and dirty be washed without being ruined, and if so, will you give me directions for washing it?

A. We do not think it possible to wash a glazed chintz without destroying it beyond repair. Chintz can, however, be cleaned and reglazed quite successfully, and we suggest that you have this done rather than attempt to wash it. This work is often done by ordinary cleansers, and we are sure that you will be able to find someone in your district to do it for you.

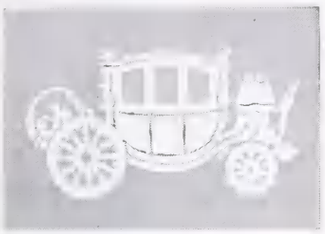
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Q. Can tile be successfully laid in a kitchen of an old house? The room is 16′ x 17′ with about 3′ of space underneath. Does the tile break easily and would the price be almost prohibitive? Where can one obtain such service?

A. We have discussed your problem with a local tile dealer and find that the cheapest and thinnest tile suitable for a kitchen floor would be ceramic in small shapes. This is obtainable in color and makes a durable and attractive floor. If you wish to lay a tile floor over your present kitchen flooring, the floor height would be raised approximately $1\frac{1}{2}$″, which would mean adjustments to be made at the thresholds. If the present finish flooring is removed and the tile laid on the underflooring, about $\frac{3}{4}$″ will be saved in this height. The best method, of course, is to remove both upper and under floorings and lower the level of the sub-floor between the timbers so that they are flush, beveling off the timbers as required. This gives approximately $1\frac{1}{2}$″ to 2″, which is the thickness of the tile flooring when laid, thus necessitating no special adjustment at the threshold line.



THE DESIRE TO KNOW



Nearly five hundred years ago Leonardo da Vinci built an amazing forerunner to the modern aeroplane. Its design utilized principles fundamental in the construction of aircraft today. For from the hills near Florence he had released hundreds of birds in order to study their flight, while, in his laboratory, he had examined the structure of their wings, and the contours of their bodies.

This was the man who also taught the world of art to found its draughtsmanship on a sound knowledge of the physical facts of atmosphere and matter. He it was, moreover, who first observed the presence of shells in the rocks and pointed out that much might be learned from fossils. His notebook shows that human nature was also the object of his searching. For in him burned an insatiable desire to *know*.

The greatest human progress has always been founded on this urge. It is the very creed of our scientific age. Ill-fated the venture which, on the other hand, strives to uphold a mere theory without an open mind to facts.

That is why research has been given a leading place in the operations of the Fisher Body Corporation. Not a single phase of design or construction is admitted without research, or adopted without trial.

Relative merits of various body types are put to every possible test for strength, quietness and utility. Fisher is prepared to produce any type. Fisher produces the type that unprejudiced investigation has upheld.

Combinations of wood and steel are selected on the sole basis of superior results. Construction methods are adopted on the record of scientific evidence. Springs, upholstery, finish—every item, however small it may be—must run the gamut of testing, and stand or fall on proof. Fisher, too, is dominated by the desire to *know*.

This is a characteristic of modern manufacturing. In every industrial field the leaders are those who are paying the most attention to research and tests.

If you ever come to Detroit, you can see to what great lengths this goes. For in the Fisher Body plants you will find unusual research and testing facilities —unexcelled, in their field, elsewhere in all the world.



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(H.B. 1-32)

ARE YOU AIR-MINDED?

[*Continued from page* 33]

Apart from the elaborate air conditioners, there are smaller and less expensive ones. Some of these humidify by passing air through water and others by throwing a spray or vapor into the air. Some are connected with, while others are independent of, the heating, water, and sewage systems.

Among the simplest of 'the independents' is the urn type, which is placed on table or desk and is adequate for one room. It is filled by hand, with water, heated by electricity from the ordinary outlet to the proper temperature for evaporation, whence the moisture escapes from it into the air. By dropping perfumes or medicaments into the urn, while operating, odors will be disguised but not destroyed, or partial disinfection established. When not in use the urn can be used for flowers.

Another small, portable humidifier enclosed in a small box can be bought with its own little table, and looks like a neat radio receiver, or separate from the table can be put on a shelf or on your own table. This consists of a series of asbestos-like upright slats, which draw up the water (from the tray in which they stand) heated by electricity. The water evaporating from the slats moistens the air. A fan can be used or not, with the tableless unit, but a fan comes with the unit that is mounted on its 'very own' table. This simple device will circulate from twelve to sixty quarts of water a day, depending on which of the three sizes you buy. It is excellent in itself, but particularly good as a substitute in mild weather if you need humidification before or after the radiator-humidifier (which we are about to describe) is in operation.

Among the stationary humidifiers, and very effective, are the especially designed horizontal-sectioned radiators enclosed in beautiful consoles, with connections to the heating system, water main, and sewer. The sections of these radiators are either hollow troughs for holding water or, in another type, smooth, hollow vitreous shelves. In both cases the water automatically enters at the top section, and either overflows from trough to trough through a down spout, or drips down from one vitreous section to the other until all are water-covered. The heat supplied by the heating plant passing through the sections heats the water in trough or shelf to the point of evaporation, whence the air becomes impregnated and moistened. One of these heats the water to 200°F., the other not quite to that point. All water not evaporated runs out neatly through the sewer outlet. These humidifiers will evaporate from twenty to fifty gallons of water every twenty-four hours and will maintain an average relative humidity of from 40 to 60 per cent at from 68° to 75° Fahrenheit, in a house of 20,000 to 25,000 cubic feet, the ordinary one-family house.

When placed in a room or, far better, at the stair well, these humidifiers send out the moistened air through the grilles in the console doors and top. Furthermore, the consoles themselves are designed to fit into the decorative scheme of the home.

In addition to the radiator type there is the cabinet humidifier which in this instance consists of a cabinet that looks like a radio console. It houses sprays, copper circulator, and, in one model, an electric fan. If the fan is turned on, 20,000 cubic feet of air will be circulated; if not, 10,000 cubic feet. The circulator circulates the air either by water power or by electricity, depending on which model is used, and sends out the moistened air through the grille at the top of the cabinet, washed and purified. Water is admitted from the city main and the surplus flows out to the sewer. In the model where the fan is used, the air is drawn in by it instead of being siphoned in by the water sprays. These use from seven to ten gallons per hour, depending on the water pressure. Of course it is not necessary to use the humidifier every hour of the day. A humidistat is supplied for automatic control. In addition, this humidifier can be used in summer to circulate and dehumidify (with closed windows) 20,000 cubic feet of air an hour.

Larger units of this type can be installed in the basement or cellar and condition the air of the whole residence. Furthermore these can be installed in the walls of the house so that only a grille shows.

To obviate the console or radiator, another humidifier, of which there are various types, is recessed into the wall and is connected with the water system and sewer. It is controlled by a valve and has no moving parts, motors, or electric connections. The only thing that shows is two small decorative grilles, flush with the wall, and the device can be installed during or after building. By means of two carefully adapted nozzles, completely atomized water is sprayed downward, filling the entire cabinet or enclosure. This causes the air to be drawn into the cabinet by the suction so created, for the sprays act almost like pistons. In this way the air is washed, correctly moistened, and is returned in delightful condition to the room. To prevent too much moisture, carefully designed controls or baffles are always on duty. Moreover, this humidifier can be easily removed if installed in a rented home.

COVER EXHIBITIONS

January 28–February 10
ST. PAUL
St. Paul Public Library

February 15–27
ST. LOUIS
St. Louis Public Library

March 2–16
KANSAS CITY
Kansas City Art Institute

March 28–April 9
LOS ANGELES
Architects Building and Material Exhibit
5th at Figueroa Streets

Exhibited by
HOUSE BEAUTIFUL
8 *Arlington St.*, BOSTON

ITALIAN PEASANT POTTERY

[*Continued from page* 42]

in 827 A.D. Manufactories similar to those found in Spain were established, and the Mosque in Palermo was embellished with tiles like those found in the Alhambra.

A simple type of pottery made in most sections of Italy is graffito or scratched ware. The word means 'scribbler' and was originally a term of derision, but it has been used to designate pottery on which the design is scratched on the biscuit with a sharp tool, then colored and fired. It is one of the earliest forms of pottery decoration and even in its more delicate executions retains a primitive charm. Bird motifs, conventional foliage, animals, geometric patterns, mediæval figures, are expressed in mellow tones, made by a buff glaze on the white slip. This antique-looking glaze gives the red body (beneath the slip) a brownish cast where it is scratched through and exposed as a part of the pattern. Deep shades of yellow, green, red, and purple are used to work out the decoration.

Besides differences in designs of the various types of Italian pottery, differences which are governed by tastes, talents, and trends, there are more fundamental variations caused by divergencies in the clay available locally. For instance, an excellent quality of clay can be dug at random out of the Umbrian hills, while other sections rely on an inferior clay of their neighborhoods. Certain regions use the silt of their rivers as a base for their pottery — the rivers that wash down from marble-quarry localities providing a fine white silt, while others offer silt of a much darker color.

Time was when scholars dogmatically credited the island of Majorca, off the coast of Spain, with the introduction of majolica pottery into Italy by way of Pisa. And this because Pisa captured Majorca in the twelfth century and for many years maintained a brisk trade with the Balearic isle. Probable it is that the term 'majolica,' now generally used to designate all Italian glazed and painted pottery, is derived from the name 'Majorca,' but many authorities are of the opinion that there is about as much evidence to support the theory that Majorca first learned her art from Italy. The name is thought to have attached itself to the pottery when the Persian lustres were first seen by the Italians on pottery brought in through Majorcan trading ships.

The view most generally current to-day is that the Italian ware known as majolica has been a gradual development in Italy from the early times — naturally with much borrowing, imitating, teaching, from all of the vibrant currents of decoration and art with which Italy came in contact. Certainly it is not likely that an Oriental pottery introduced through the island of Majorca between the twelfth and fifteenth centuries could have sprung immediately to its full Renaissance stature all over the peninsula. Especially does this theory seem improbable in the light of the constantly widening knowledge that archæologists are throwing upon the story of its development — in the light of comparison between the old Etruscan, Roman, and mediæval potteries with those of the Renaissance, with those of contemporary Italy.

Curious pieces of pottery with the true tin enamel have been found in eleventh- and twelfth-century tombs, and these fragments have the same blues, yellows, and greens that are still so loved by Italian potters. Tiles of the eleventh century in churches of Pesaro, Ancona, Pavia, have a blue ground without other ornament or a slip of white with graffito decoration.

In the red Arretine pottery, found wherever Roman arms were carried, we may trace motifs — birds, lush clusters of grapes, grouped dots — that have continued in use through the centuries till now.

Moulded relief decoration on the black pottery of the Romans presages many later moods of Italian pottery; while the old Roman ware of the first to the fifth centuries, which interpreted its themes in reliefs applied in slip, are spirited forerunners of the buoyant untrammeled designs that have characterized Italian pottery ever since. Animals, game, graceful vines, were frequently to be seen.

Glazed pottery of the Roman period is rather rare, and yet it has been found in most countries occupied by the Romans. The vessels of glazed finish are usually small in size, but they, like the coarse biscuit pieces, the red Arretine pottery, and the Roman black ware, all are made in forms typical of the oil pots and wine jugs, the bowls, plates, and vases of later times.

The Etruscans, that mysterious people who lived so near to Rome, left such an indelible impression on the peninsula, and yet whose history is so obscured by time, made a type of pottery strongly reminiscent of Greece and another style of work that is purely native.

Between these Roman and Etruscan remains and the magnificent blossoming of majolica in the Renaissance there is little record of accomplishment beyond odd fragments that have been dug up and a few pieces that have been set in the walls of old churches. And yet in spite of the large gaps in the narrative from the fall of Rome to the Renaissance, there is a sequence of development that bespeaks an indigenous evolution in the craft.

It has always been essentially an art of the people, hence the spontaneity, the lack of restraint, the informality, which characterize Italian pottery.

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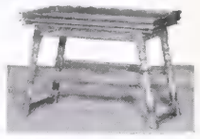
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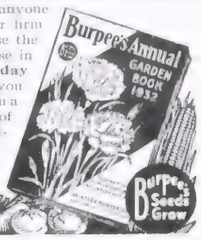
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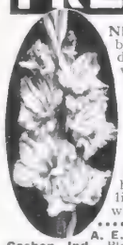
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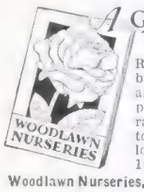
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THE INFLUENCE OF FASHIONS

[*Continued from page* 37]

of armchairs. She says: 'There are scarce any arm chairs in their apartments, they are satisfied with common chairs. The women who use no paint and are always laced seem fond of these seats.'

By the beginning of the nineteenth century the various forms of furniture had been definitely established and fashions in dress as well as furniture began to repeat themselves, so that any changes became repetitions of an earlier age. The armchair and the side chair were established as two types of chairs. If your dress would not accommodate one, you sat in the other, for from now on the personal appearance of the occupant is not considered, the furniture being constructed with outlines dictated by beauty and general comfort rather than necessity. However, furniture still remains the setting against which we play our lives, and when furniture and dress styles are a complement to each other, the harmony that ensues makes for easier and more æsthetic living.

LETTERS TO A GARDENER

[*Continued from page* 49]

is n't half so interesting as selecting your roses — but they come first. Choosing the various shrubs and plants you want before settling these primary matters would be like picking out your wallpaper before deciding on the number and size of your rooms. Think it over during these weeks before you can begin to do any actual work — and remember that for better or for worse it is *your* garden.

Find out who are the best gardeners in your town and make their acquaintance. Long-distance help in general matters is all right, but it can't take the place of local advice on specific details. I can tell you, for instance, not to plant nasturtiums before danger of frost is past — but your neighbor will know when that is likely to be. Localities just a short distance apart sometimes differ widely. My garden, for example, is situated in a sort of draw from the ocean and sometimes suffers a nipping frost which does n't touch my cousin's garden not more than a mile and a half away. I have found flower lovers everywhere the friendliest of people, not only generous with helpful suggestions, but often sharing with me their choicest garden treasures.

You say you are on fire to begin. I know just how you feel about it, but you are n't really wasting any time! Fireside gardening is a world of fun — and not nearly so hard on one's back. To make you feel that you are really beginning, though, there are two things you can do at once — start a garden notebook, and write for some catalogues.

The notebook I think you will find helpful now and highly interesting in the years to come. How you will make it and what you are to put in it are for you to decide. It may be a scrapbook, a diary, what you will, but don't plan one so elaborate that keeping it up will be a burden. I have one systematic friend who keeps her notes in a card file, carefully cross-indexed. For myself, I use a loose-leaf notebook cover of a size to hold 8½" x 11" paper. I am afraid you would consider it a disorderly jumble of clippings, photographs, and typed and written notes, but they are more carefully classified as to subject than they seem.

Do you remember the scrapbook you compiled the year before you were married, in which you pasted pictures of rooms and of all sorts of furnishings? Well, in my notebook I have similar pictures of doorways, foundation plantings, perennial borders, pools, gateways, fences, and so on. Most of them I clipped from the advertising pages of magazines; some came from the rotogravure sections of newspapers; some are photographs. Among the latter I have a number of 'before and after' snapshots. There are extracts from letters from garden friends in all sections of the country, for the most part dealing with the question of hardiness of various plants in their territory. From out-of-date catalogues I have cut illustrations, planting directions, lists of varieties, historical material, and the like; the present-day garden catalogue is vastly more than a mere price list. I try to note down any specifically effective planting or color combination I see — and as many as possible of the mistakes in my own garden to be corrected the coming year.

Don't forget to take photographs of your home from various angles before any planting is done. You will find it interesting to compare them with similar photographs taken a year, two years, five years from now. A photograph taken from directly in front of the house and enlarged ought to be an immense help to you in working out your foundation planting.

Now for your catalogues. You can begin to write for them at once. You will find it helpful, I think, to have catalogues from two or three of the best general seed and plant houses, from nurseries, and also from firms handling specialties such as evergreens, roses, irises, and so on. Here's hoping you enjoy them as much as I think you will.

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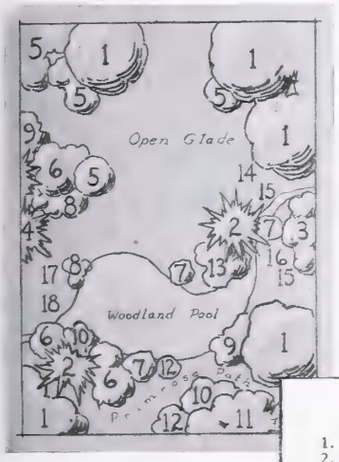
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DESIGN IN THE GARDEN

[*Continued from page* 61]

lot, and may take care that the plants are well preserved during the progress of the work. When the house is completed, it will need only a few shrubs of the same or allied varieties to give it a mellowness which it would take years to achieve if all planting were new.

To build a house without destroying the beauty of the ground is a difficult undertaking. Most owners realize the value of large trees and insist that they be protected during building operations, but the value of wild shrubbery and of a natural woodland ground cover is not so generally recognized. If the owner takes possession of the ground in winter, when the natural beauty of the undergrowth is not visible and there is a tangle of bull briar to hide it further, he is too apt to cut all the brush with a ruthless hand, and to level the ground with the subsoil excavated from the cellar, ruining the beauty of the undergrowth and covering the valuable topsoil. Even if he realized the value of what he had destroyed, the restoration of it would now be a difficult and expensive matter, so that he begins afresh with the making of a lawn and a shrubbery as if the house had been built on a bare plot of ground.



1. Red maple
2. Larch
3. White birch
4. Spruce
5. Washington and Cockspur hawthorn
6. Sourwood
7. Sweetbay
8. Winterberry
9. Sweet azalea
10. Swamp azalea
11. Shadblow
12. Blueberry
13. Cranberry
14. Forget-me-not
15. Narcissus
16. Ferns
17. Troutlily
18. Marshmarigolds

Fig. 4. For a wild garden such as this in a woodland glade only native plants should be used to obtain a harmonious effect

The selection of plants which are in harmony with the character of the lot and with each other is an art in itself. It is impossible to say that one should not use cultivated material in a wild planting, as exotic plants of the same natural association can be used with excellent effect; but all cultivated plants which do not blend naturally into the wild should be omitted. Because cottage shrubs are familiar to everyone, they are too often used where native material would be better. Who has not been distressed to see banks covered with Dorothy Perkins roses, which give them the prominence of flower beds, instead of with a ground cover of ferns and honeysuckle which would give them a properly subordinated place? A group of forsythias at the edge of a native woodland has not the happy faculty of blending into its background that is possessed by flowering hawthorns or crabapples.

A study of plant ecology will show naturally associated groups of plants which may be easily translated into the most effective wild-garden pictures: hemlocks growing in a deep ravine with fern-covered rocks beneath them and here and there vivid blotches of color from the berries of the hobblebush, or the flat evergreen mass of the native yew; redcedars and ground junipers at the edge of a meadow, with groups of shining sumac and arching sprays of wild barberry, heavy with red berries; an oak woods with the white glory of dogwood and vivid flowers of azaleas in the spring and the evergreen foliage of mountain-laurel in winter; or a grove of pine with a group of Christmas ferns and pink ladyslippers breaking the even ground cover of fallen pine needles. To these plantings composed entirely of native material one can add interest and variety by introducing foreign plants which enjoy the same soil conditions and are appropriate with them. Japanese andromeda, with evergreen foliage and graceful white flowers, is delightfully at home at the edge of an oak forest, forget-me-nots and iris may be added with effect to the native plants on the banks of a stream, and the Japanese torch azalea (*Azalea kaempferi*) massed under a giant pine makes a picture never to be forgotten. The possibilities are endless. A gardener who enjoys delving into the subject of plant ecology and experimenting for himself will find a lifetime of work and pleasure. (See Figure 4.)

Harmony in scale, or proportion, seems perhaps less important in informal planting than in the more formal fields of design, but even here it is necessary. A great open meadow which is to be seen from a distance should not be planted with shrubs or flowers so small in scale

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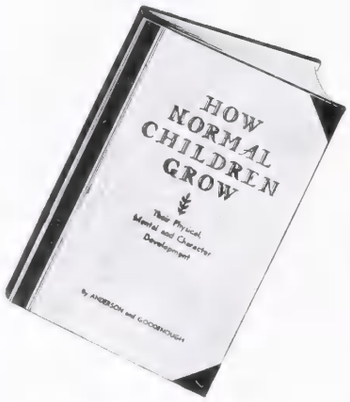
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DESIGN IN THE GARDEN

[*Continued from page* 73]

that they will not count, but with plants in harmony with its size — large trees placed for their own beauty and the beauty of the shadows they cast, and great groups of daffodils or poppies, flowers which will naturalize themselves in the grass and will make a striking mass of color. To avoid restlessness, it is important to strive for simplicity and harmony rather than for variety in the selection of plants, but a carefully studied divergence in scale can sometimes be used with great effect, as in the delicate flowers of wild columbines and Alpine poppies silhouetted against a massive background of rock. The Japanese use this drama of contrasts with symbolic significance, such as placing a tiny basin of water in the foreground where there is a distant view of the immensity of the sea, thus indicating the insignificance of the individual in comparison with the grandeur of immortality.

EQUIPPING THE LAUNDRY

[*Continued from page* 51]

carefully as to the quantities of water and clothes; the capacity is usually exactly specified, and some machines have the water line marked. After use, the machine should be rinsed by operating with hot water for a few minutes, then drained and dried. It is best to leave the lid open a little when not in use.

Quantities of hot water must be at hand for successful laundering, and the housewife will save herself much time and annoyance by having a reliable heater working behind the scenes. A good choice is the automatic gas heater which keeps the water in the tank constantly at the same temperature. If, however, the supply of hot water is not all that might be desired, a low, two-burner laundry stove is a great help, especially if clothes are to be boiled.

Just as the actual washing is responsible for most of the hard work of wash day, so drying consumes the largest part of the time involved. Of course it is ideal for clothes to dry in sun and wind, but cold, hard statistics show that in many parts of the country at least forty wash days per year offer weather conditions which forbid hanging clothes outside, and the added risks of soot, broken clotheslines, and theft make the housewife long for a quick and satisfactory way of drying indoors.

A gas-heated dryer is a splendid labor and time saver, especially in a home where many large pieces such as sheets, towels, and table linens are washed every week. The new models give satisfactory results; no gas fumes reach the clothes, but are carried off from the combustion chamber through an air vent connected with the chimney. The heated air rises through a screen into the drying chamber, where the clothes are laid across rods, then passes off with its absorbed moisture through an air vent. If the chimney draft is not sufficient to cause proper circulation, an electric motor-driven fan is used to create the necessary air currents. The heat is thermostatically controlled so that overheating and 'baking' of the clothes are impossible; a large load will dry in about twenty minutes and emerge sweet-smelling and white. For the average household the cabinet dryer is most suitable, as its size — six feet wide, six high, and two deep — makes it fit compactly against the wall of laundry or basement.

Second only to the dryer as a time saver, the new electric ironing



The new 'Flatplate' ironer, which is very efficient, yet simple to operate. When not in use the ironer becomes a practical kitchen table. Courtesy of General Electric Company

machines, large and small, enable the housewife to sit at ease and complete an ironing in the space of two hours which by hand methods would mean at least a day of back-breaking labor. Models vary from very large machines to small portable types which may be placed on a table. A machine in an intermediate size adequate for most households folds away when not in use into a compact, dust-proof cabinet which takes up only sixteen by eighteen inches of floor space; it has two open ends, making it as adaptable for closed pieces as is an ordinary ironing board, and it is claimed that with a little experience any piece may be ironed. The open machine has convenient tables at right and left for holding

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John F. Staub..... Houston, Texas

EXHIBITIONS

December 21–30..... Springfield, Massachusetts [*Chamber of Commerce*]
January 5–19..... Philadelphia, Pennsylvania [*Architects' Building Corporation*]
January 25–February 5..... Buffalo, New York [*Architects' and Builders' Exhibit*]
February 10–24..... Indianapolis, Indiana [*John Herron Art Institute*]
February 29–March 12..... Cleveland, Ohio [*Building Arts Exhibit*]
March 16–30..... Detroit, Michigan [*Architects' Exhibit*]

ONCE AGAIN our Small-House Competition attracted the best work of leading architects from every section of the United States. Entries were received from twenty-one states and two from Hawaii, with California and New York leading the field both in the number of houses submitted and in the awards received.

The judges were Robert Rodes McGoodwin, A.I.A., of Philadelphia; Eleanor Raymond, A.I.A., of Boston; and Ethel B. Power, Editor of the *House Beautiful*.

Photographs of the first-prize house in the Eastern group will be published in the February issue of the *House Beautiful* and of the winner in the Western group in the March issue. Other prize-winning and honorable-mention houses will appear in future issues.

As usual, a traveling exhibit of fifty houses has been selected from the large number of entries received, and will be shown in the principal cities of the United States during the coming year. The first part of the itinerary for the exhibit is listed above.

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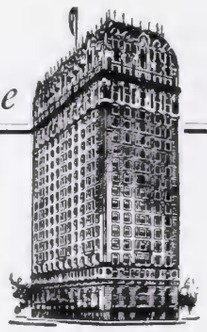
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The **Blackstone**
Chicago

South Michigan Avenue and the Lake Front . . . a five minute walk from the Loop!

EQUIPPING THE LAUNDRY

[*Continued from page* 74]

clothes, and the operator can sit in comfort with everything at hand.

An ironer which many housewives find suitable to their needs, and whose cost is much less than the larger ones, fits on the same post which holds the wringer in some types of washing machine. This arrangement is a decided space saver, as washing, wringing, and ironing are all done by the same machine, the top of the closed washer making a convenient table for the last operation.



A conveniently arranged adjustable ironing board with electric attachment. Courtesy of Walter S. Hart

Perhaps the most important advance of all has been the invention of an iron whose heat may be set and kept at the correct temperature for different fabrics. We have known for a long time that linen would stand a fairly high heat and that rayon and celanese required a low one, but the only way of regulating it was by guessing and pulling the plug when the iron seemed to be too hot. Only too often fine fabrics were weakened or entirely ruined in this way, with a loss of many dollars in consequence.

A dial on the new iron sets the heat by turning to the point marked for rayon, silk, wool, cotton, or linen, and the heat remains constant as long as you wish. The correct heats at which various fabrics may be ironed with best results have been carefully worked out by a series of exhaustive tests, and the user of this iron need have no fear of seeing fine rayons melt before her eyes or costly linens ruined by scorching. The most efficient method is to sort the clothes into groups according to fabric, and work from the group requiring the greatest heat to the one that must have the lowest.

The most important point about an ironing board is its height: if it is too low for comfort or too high for efficiency, both worker and results will suffer, so one should be certain that it will allow the application of force from the shoulder without the need of leaning over the board. The standard height is usually about thirty-one or thirty-two inches for the fixed board, and there are also adjustable types such as the one shown in the illustration. A built-in board has many advantages, for it can be installed permanently at the right height. One of the most popular models is of steel, which, with its cabinet, forms a unit that fits into a wall opening about fifty-six by twelve inches in size. The board folds out of sight when not in use, and below it there is a fireproof compartment for the iron.

An adjustable ironing board for the most completely equipped type of home laundry has a heavy metal base fastened to the floor and an electrified standard which keeps the iron cord out of the way and shows a light when the current is turned on. There are also an attached sleeve board, iron stand, and a rack to keep long pieces from touching the floor. The simple electric standard may be bought separately for use with an ordinary board. Another simple arrangement for keeping the cord out of the way is the flexible standard shown in the illustration.

There are a number of new inventions in racks for drying indoors, but few of them equal the old-fashioned clothes horse in usefulness, except perhaps the wooden frame which is pulled up to the ceiling and out of the way by a simple rope and pulley. When clothes are to be hung outside there is a pulley arrangement which may be put up between the house and some point in the yard, making it possible to hang the whole washing from the porch. A braided sash-cord clothesline is the best choice, and it should be boiled in soapy water for a few minutes before putting up to soften it and lengthen its life.

In addition to the more important items there are many small details which will greatly lighten labor. Frames for drying washable leather gloves are a help, as are those which prevent the shrinkage of woolen golf hose and children's stockings. Good clothespins cost only sixty cents a hundred and are a far better investment than the cheaper variety made from left-over stock which will splinter and break. And of course every housewife should investigate the new soap chips, powders, hard-water laundry soaps, and other such aids, for after all it is on the soap that the success of her laundry depends.

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OUR SYMPHONY pattern in TOWLE Sterling is so new that you may never have handled the silver itself. The photo above suggests its quiet simplicity and character. Yet how can you know its comfortable, well-balanced feeling unless you hold it yourself. You can see in the picture the pleasing slender effect of the handle, and when you take a piece in your hand you feel at once its strength and the substantial weight of the silver.

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Address _____

My jeweler is _____



Window Shopping

MARY JACKSON LEE *will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item*

I DON'T believe in back-seat driving, but as we drove through Flushing the other day, I demanded, 'Stop the car. I must see that lamp.' (Figure 1.) It was antiqued ivory pottery with spiral whirls, and to make it just perfec-



Fig. 1

tion, the parchment shade carried out the color and design of the lamp base. It really is the smartest and most charmingly decorative lamp I have seen anywhere. The height is 20½", the diameter of the shade 17", and — wonder of wonders — the price is only $5.00, express collect. — THE BOULEVARD SHOP, *228 Northern Boulevard, Flushing, Long Island, N. Y.*

PERHAPS you are never forced to move your lares and penates, but if you are, you will appreciate this original bookrack, Figure 2, made of four separate pieces of wood which fit firmly together and yet may be taken apart and laid flat in a jiffy. Its good looks appealed to me even before I knew it had such a practical make-up, and before I was told that it might be ordered in any desired color or even to match a particular shade. The rack illustrated was in lacquer red with gold decoration, but your imagination can picture many other charming combinations, any of which can be executed for you. The rack measures 18" in length and the ends are 7½" wide and 6" high. The price is $7.85, postpaid. — HELEN DAVIS, *12 Newbury Street, Boston.*

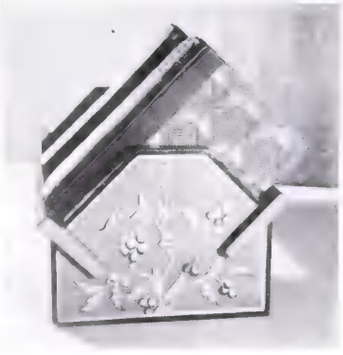


Fig. 2

COULD anything be more fascinating than flying geese silhouetted against the sky? These black iron geese, Figure 3, attached to the wall or chimney of your home, will stay forever in their flight, bringing their promise of coming spring. The size is 17" x 18" and the price $7.50, express collect. You may order individual pieces



Fig. 3

for yachting or polo enthusiasts or may even have your favorite Scottie always on guard. — NATURE STUDIO, *243 West Biddle Street, Baltimore, Maryland.*

I AM sure you will be interested in these envelope purses (Figure 4), beautifully made by hand in a variety of lovely bro-



Fig. 4

cades and tapestries. The linings are of moire, satin, or taffeta in harmonizing or contrasting shades. The purses measure 7" x 4" and contain two little pockets in the lining. In gold or silver brocade for evening use they are $2.50 each, or in the colored brocades or tapestries the price is but $1.75, and you may choose the general color you prefer. The materials not only are exceptionally handsome, but have the added attraction of being very durable. The very moderate prices include postage, and purses either larger or smaller in size may be ordered if desired. — MRS. FRANKLIN MCKEY, *271 Beacon Street, Boston.*



Fig. 5

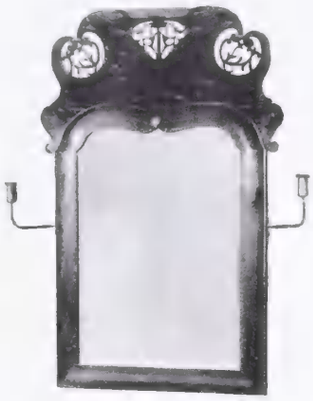
LAVENDER and Old Lace — a fascinating name! — is a reproduction of one of the more ornate patterns of Sandwich glass (Figure 5) that will fairly make you rush right into this delightful shop and buy up all the available supply. The ornate, lacy design is banded and



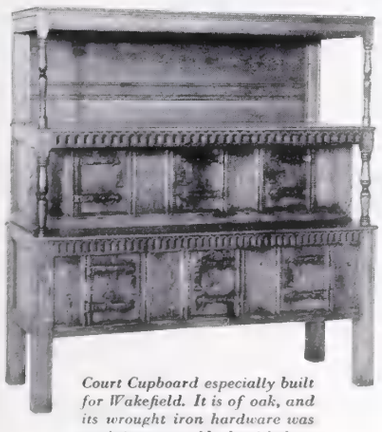
REPLICAS of RARE ANTIQUES from FAMOUS *VIRGINIA* HOMES

WAKEFIELD

ONE of the important events in connection with the celebration of the Two Hundredth Anniversary of the birth of George Washington is the restoration of Wakefield — his birthplace. ✿ The Virginia Craftsmen were chosen to make the reproductions of the Early American furniture to be used in this restoration, and permission to make additional copies has been granted. Three of these pieces are illustrated on this page. ✿ Because of the fidelity of their reproductions, the Virginia Craftsmen have been granted the privilege of copying many rare Colonial antiques now privately held in old Virginia homes. Whether desired in groups for any room in the house, or in the occasional piece, the purchaser may be sure that his Craftsmen furniture is a faithful replica of the original. ✿ We shall be pleased to send you upon request a copy of our illustrated booklet describing these charming reproductions, and to tell you where you may purchase them in your vicinity.



Replica of an Early Sixteenth Century Mirror. The frame is of solid walnut, with burl walnut scroll work. The candle holders are of hammered brass and the mirror is bevelled glass plate.



Court Cupboard especially built for Wakefield. It is of oak, and its wrought iron hardware was made in our own blacksmith shop.

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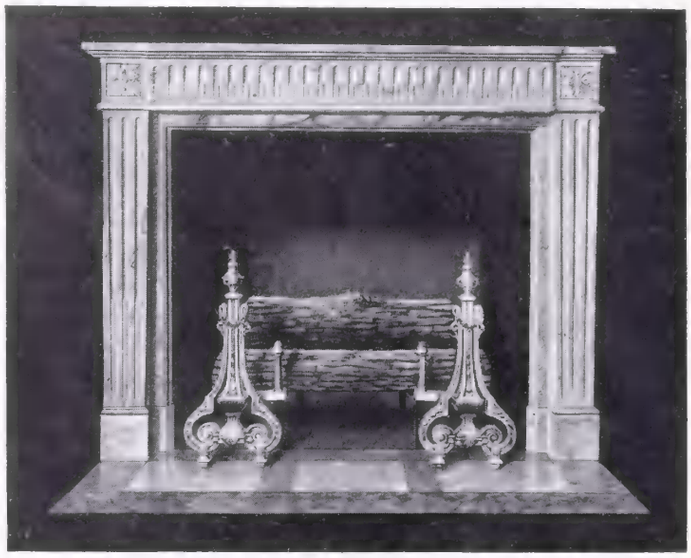
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accented with color, either golden topaz or lavender. The 10″ plates are priced at $48.00 a dozen; the compotes are $5.50 each; the goblets $27.00 a dozen; the iced-tea glasses $27.00 a dozen — all express collect. — CAUMAN, INC., *795 Madison Avenue, N. Y. C.*

ONE of the most attractive small tables in the city is this William and Mary period walnut table (Figure 6). All your friends will exclaim with envy when they see it by your favorite armchair holding a book and cigarettes or a small plant or vase of flowers. A table like this can very decidedly 'tone up' a room. Let me add that the top is burl walnut with shaped pie-crust edge, the height 21¼″, the top 14″ x 14″, and best of all the price is $24.50, express prepaid. — RUDER BROTHERS, *160 East 56th Street, N. Y. C.*



Fig. 6



Fig. 7

THE interesting little mirror, Figure 7, is an exact reproduction of an old 'courtship mirror' which in olden days a gentleman about to propose carried with him when he called on his sweetheart. If she picked up the mirror from the table on which he laid it, and looked into it, he considered his chances were favorable and he was encouraged to propose. If, however, the lady disdained the mirror, he kept silent. But it would be hard to imagine a lady who could resist the temptation of picking up such a fascinating looking-glass as this, with its border of brightly colored pieces of hand-painted glass and frame of waxed wood in natural color. The outside measurements are 16½″ x 11½″ and the mirror plate is 10″ x 7½″. The price is $25.00, which includes careful packing. Express will be collect. — FOSTER BROTHERS, *4 Park Square, Boston.*

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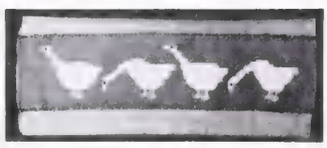
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IMPORTED from France, this tôle lamp, Figure 8, is, I think, unusually interesting in design, attractive in coloring, and aristocratic in appearance. It is a type, difficult to find, which makes an excellent small lamp for a desk or a hall table, since, unlike most lamps of its size, it cannot easily be tipped. It comes in red, black, or dark green with gold decoration, and the standard which holds the shade is of brass. It stands 13½″ high, the base is 7″ x 4″, and the shade 4″ in diameter. The price of $15.00 includes packing and express charges. — I. SACK CABINET HARDWARE COMPANY, *85 Charles Street, Boston.*



Fig. 8

ALL of us like individual touches in our homes, and the glassware in Figure 9, with etched lines and one's own monogram in a diamond-shaped medallion, will give just this touch of individuality. What more charming present for a bride than glassware with her initials — or as an anniversary present for some dear friend? As a matter of fact, when the price is considered you will feel that you must have these glasses for yourself to give a personal distinction to your own entertainments. The goblets, sherbets, iced teas, and cocktail glasses are $10.00 a dozen — monogram included; the old-fashioned cocktails are $12.00 a dozen. All express collect. The initial of your surname is generally used as the centre letter. — HEATHER-MATHEWS, *411 Fifth Avenue, N. Y. C.*

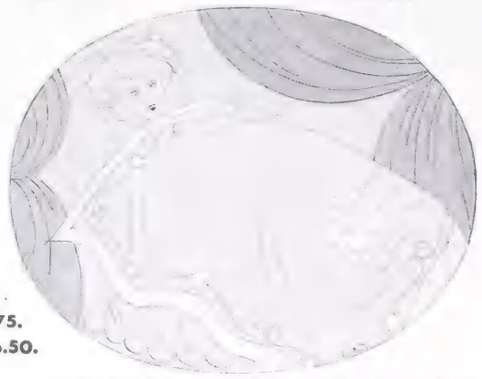


Fig. 9

HERE in Figure 10 is a little servant for your home — Brigette — which attaches to your card table so no glass can tip or ashes or cigarette fall on your rugs. Moreover it is a gentle hint to your careless guest to put his or her glass

Eleanor Beard Inc.

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Window Shopping

back into the stand so that the top of your table cannot be marred. It is nickel-plated with decoration in green, red, or blue, and is priced at $1.00, parcel post collect. — HAMMACHER, SCHLEMMER & COMPANY, *145 East 57th Street, N. Y. C.*



Fig. 10

STRAIGHT from Vermont comes this quaint little tripod table (Figure 11) with its rolled-edge top of maple and tripod of birch. It has a water-stained finish which penetrates the wood so that scratches do not mar it, and is put together very solidly with screws, so that for packing and shipping it may easily be taken apart and as easily put together again. It stands 16″ high and is 14″ in diameter, a most convenient size to put by a chair, where it will stand very firmly on its three sturdy feet. The price is astonishingly low — $5.50, which includes packing and expressage. — H. SUMMERS & SON, *38 Charles Street, Boston.*



Fig. 11

THOSE cluttery but precious knickknacks, relics of childhood, momentous trips, or, even dearer still, heirlooms of a bygone age, require safe keeping and at the same time an attractive means of display. This mahogany hanging whatnot with its old mirrored glass back, Figure 12, does the trick to perfection. The length is 28″ — each shelf being $10\frac{1}{4}$″ across and $3\frac{1}{4}$″ deep. The price is $27.00, express collect. — MARIE S. BARLOW, INC., *437 Madison Avenue, N. Y. C.*



Fig. 12

Mary Jackson Lee

silver lustre for spring



colonial candlesticks and bowl in silver lustre are lovely with white flowers and candles. imagine delicate spring flowers in this bowl — and later the bright colors of garden flowers — zinnias . . . . bowl 9″ in diameter, 5.00, candlesticks, 3.00 pair.

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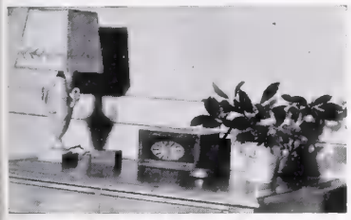
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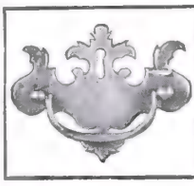


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Fostoria

[For further information about items mentioned see notes on page 85]

WHAT'S NEW



IN THE BUILDING FIELD

1. A cornice which becomes an integral part of ceiling and side wall has just been perfected. This ***Melcor Expansion Cornice Lath*** made of lead-coated terne sheets with copper alloy base is easy to apply and cannot warp, shrink, or crack. It becomes an integral part of ceiling and side wall and can be painted to harmonize with walls or ceiling. A product of *Melcor Steel Company, South 41st and West Burnham Streets, Milwaukee, Wisconsin.*

2. If you think of tiles as being something suitable only for bathrooms and kitchens, then you should see the booklet ***Enduring Beauty in Your Home through Keramic Tiles,*** which shows the astonishing variety of ways in which tiles may be used for decorative effect as well as for practical service. Various types of tiles — white glazed, enamel, ceramic, mosaic, *faïence*, and quarry tiles are described and suggestions given for their use in achieving very beautiful effects in the home. Published by the *Associated Tile Manufacturers.*

3. Anyone intending to use cement or stucco in building or remodeling should read the interesting booklet, ***Portland Cement Stucco.*** This describes Medusa Waterproofed Portland Cements in white and gray — cements which have had the waterproofing element ground with them at the mill so that this waterproofing need not be added at the job. This waterproofed cement is now used in making stucco which, being impervious to water, does not stain or deteriorate. The booklet contains photographs of many buildings on which this new material has been used, as well as illustrations showing the various types of finish which may be used and directions for mixing and applying cement stucco. A product of the *Medusa Portland Cement Company.*

IN FURNISHING

4. Home owners are growing increasingly appreciative of the convenience of built-in cabinets on account of saving in labor and expense as well as saving in space. ***Premier Built-In Conveniences Catalog No. 5A*** is a booklet full of suggestions for such compact conveniences. Cabinets of all sizes and for all purposes are illustrated — small ones for the telephone, corner cupboards for the dining-room, medicine cabinets for the bathroom, practically arranged cupboards for the pantry and kitchen. An invaluable booklet for those about to build and also for those who wish to add to the convenience of their present homes. Published by *Premier Standardized Woodwork, El Paso Sash & Door Company.*

5. Beautiful glass is no longer something confined to the tables of the rich, for in these days very lovely glass has been brought within the reach of us all. ***The Glass of Fashion*** is a booklet which contains many illustrations in color, showing ta-

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WHAT'S NEW

[*Continued from page 84*]

ble settings where glass is effectively used, and the text which accompanies the illustrations is full of valuable suggestions for the proper arrangement of the table for occasions both formal and informal. Published by the *Fostoria Glass Company*.

6. A well-bound little booklet which contains a surprising number of practical suggestions for the housewife is ***Paper Finds Many New Uses in the Home.*** From it we learn that it is now possible to obtain soft pliable paper impregnated with furniture polish, which dusts, cleans, and polishes in one operation; parchment paper in which food can be preserved or cooked; paper dish-rags that last for weeks, and many other new and improved ideas that add to the convenience and efficiency of the kitchen and home. A brief history of the development of paper making is also included in this interesting book. A product of the *Kalamazoo Vegetable Parchment Company*.

IN EQUIPMENT

7. One of the most difficult problems that heating engineers have been called upon to solve is that of regulating the temperature of individual rooms in large buildings. The ***Modustat*** is a new device which at last solves this problem in a most ingenious and satisfactory way. This automatic orifice system is easily installed and provides immediate automatic reaction to sudden changes of outside temperature. The ***Modustat*** may be set to maintain any temperature which the occupant of a room desires within the range from 40° to 80°. It can be installed on any type of radiator and is as inconspicuous as an ordinary hand valve. A product of *Minneapolis-Honeywell Regulator Company, Minneapolis*.

8. Although many people have the impression that concealed radiators do not give out as much heat as exposed ones, as a matter of fact, when properly designed they heat more quickly and more effectively. And the advantages of such radiators from a decorative point of view are obvious even to those who have become accustomed to the sight of ugly stacks of pipe in an otherwise attractive room. The ***McQuay Concealed Radiators*** are so constructed that they can be actually built into the wall and plastered over, leaving only an unobtrusive warm-air grille and a narrow opening or grille near the floor for the admission of air. The warmed air is sent into rooms in a horizontal direction, thereby tending to circulate it throughout, and the copper heating unit transfers its heat to the air more quickly than cast iron. The warm-air grille is fitted with a damper by means of which the volume of air passing through the radiator may be controlled, and the heating element is supported by removable legs and not by the piping. Manufactured by *McQuay Radiator Corporation, 35 East Wacker Drive, Chicago*.

9. It is hard to keep pace with the rapid strides being made in modern methods of home heating, and the booklet ***Heatmaster*** describes one of the latest developments in this field. The Heatmaster is a gas-fired, conditioned warm-air furnace which provides mechanically circulated, cleansed, and humidified warm air for the home. A thermostat regulates both temperature and humidity. The importance of properly humidifying as well as heating our houses is now well established, and consequently there is a growing demand for furnaces which combine these two functions. A product of *Surface Combustion Corporation*.

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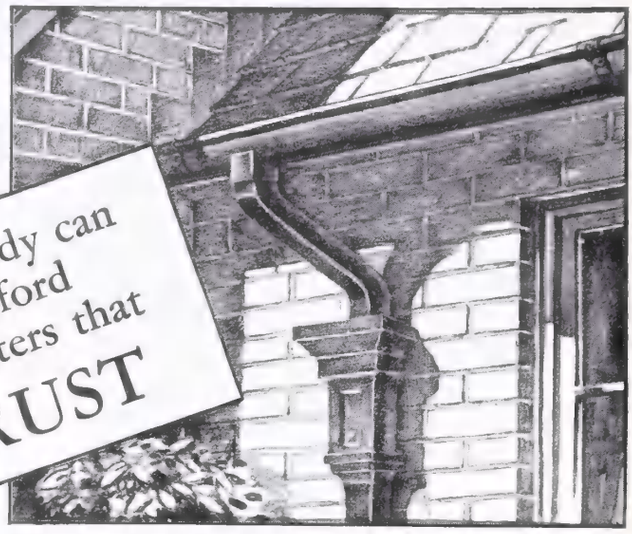
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In this dreamland, right at our door, wild peacocks strut unafraid, pink flamingos stilt in lily pools, blood-red hibiscus, big as saucers, spatter themselves over hedges, barbaric-hued tiles ornament houses. Long avenues of rubber trees and royal palms lead to the suburbs. Yellow-paved courtyards harbor tall cactus and sea-island rose trees. Narrow streets, along which taxis whiz, wind through the old city and open with breath-taking sweetness on little green parks here and there. Splendid boulevards display the amazing beauty of the new city. Sidewalk cafés dispense ambrosial liquids in broad daylight, and shops fling their entire fronts wide-open to the view.

Expect everything as you sail through the 'two-ship-wide' entrance to Havana Harbor, and you will not be disappointed. If El Morro, and La Punta, and the long colonnades of arches flanking the waterfront fail to thrill you, the urbane Cuban customs officials will land you straight in the middle of an *opéra comique*. Their extreme *politesse* will tumble your heart about in spite of yourself.

Never will you forget the dark loveliness of the Cuban women draped in graceful shawls, or the lottery tickets sold everywhere, or the amazing number of Chinese, from coolie types to the high-class part whites. Perhaps the most intriguing feature will be the tiny self-sown greeneries that crop out from the porous, coral rock walls of the ancient edifices. These enterprising plants hang jauntily above the busy street.

The Presidential Palace, the Prado, the Maine Monument, the cigar factories, the Tropical Gardens, and the free beer hold special appeal, but the most striking thing about Havana is its amiability toward visitors. Everything endeavors to make your visit so happy an event that you leave Havana with keen regret.



M. L. O.

Dreaming of the legendary birth of Venus, of Zeno the Stoic, and Richard Cœur de Lion, you are rudely awakened by the bump of your tender against the modern dock of Larnaca, the most ancient Phœnician settlement of Cyprus. With a shrug you attempt to blot out the mythical pictures of the Goddess of Beauty and the stirring deeds of the Crusaders to select a venerable Ford with its riotously garbed driver and to settle yourself for the twenty-five-mile drive to Nicosia, the capital of the island.



The gently rolling sand dunes of this legend-steeped isle are sparsely vegetated. Along the streams, beneath clumps of vivid cypress, are huddled the whitewashed homes of the peasants. Goats and sheep roam unmolested, and from the fields, where you may see donkeys, oxen, and even camels at work, turbaned heads nod a friendly greeting and children shyly wave their hands.

After the dusty ride, a sip of sour wine in the cool shade of the Palace Hotel lawn is more than welcome. Your luncheon, served at small tables beneath sheltering trees, commences with appetizers of ham, sardines, olives, boiled eggs, and beet roots. Then follow a minced meat roll, cold pork, vegetable salad, cheese, fruit, and coffee.

Refreshed, you will want to visit the two churches and mosques, of which the oldest is dated 1193, and the latest 1570. The museum is interesting for its excellent collection of relics, while you should not omit the Venetian Column, the ancient fortifications, and, dear to the ladies' hearts, the beautiful linen shops.

Driving back to your boat in the early twilight, you realize that the centuries have little disturbed this isolated spot, for, although it is the third largest island of the Mediterranean, it is probably the least visited by tourists. In the Bronze Age it held an exalted position of culture and has since been annexed by many different nations, finally coming under British control. Nothing of its ancient grandeur remains to-day, but a gentle spirit of peace and benevolence is apparent in the strangers who takes away with him a feeling of friendliness and sympathy for those calm, contented people.

R. D.

CRUISES FOR APRIL

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April 1 and April 8. *T. S. S. Prince Henry* (from Boston). Canadian National Steamships.

It is just an overnight step from Colon, Panama, to Port Limon, Costa Rica, and one may spend several days in that tiny country most delightfully if one wishes to loiter a bit on one's way from the Canal Zone back to Cuba. Banana boats stop at Port Limon several times a week, and the visitor may have two days to see the capital of Costa Rica.

San José is situated in the mountains, and the train skirting the beautiful coast for all too short a distance climbs steadily for six hours, a matter of little over a hundred miles, through wild and rugged country, heavily wooded, with here and there a glimpse of a native hut in the jungle. This is an old city of the early seventeen-hundreds, some four thousand feet above sea level, with excellent winter climate.

A National Theatre costing one million dollars, elaborately conceived and executed, which would grace many of the capitals of Europe; a dignified cathedral set among fine old trees, where a military Mass is played before the high altar every Sunday morning; an Old World square with luxuriant growth and attractive tiling; milk delivered on horseback, the driver barefooted but wearing spurs; a bewildering hodgepodge of a market; a drive through endless coffee plantations or *fincas* to the ruins of Cartago, the former capital; gayly painted oxcarts with huge solid wheels of mahogany or cedar, drawn by well-paired oxen; a museum with interesting collections of Central and South American objects of great historical value — these varied sights and interests will help to pass memorably an even longer stay than two days in little-known San José de Costa Rica.

F. L. M.

To know felicity one must cross water' is an old saying, and who of us, however middle-aged, — or worse, — does not still feel the fascination an island has for childhood? And when a group is called the 'Fortunate Isles,' or the 'Golden Isles,' there happiness seems assured. Of course, for mail to reach you, you may have to give the geographical name, but one *lives* actually in what the Greeks called the 'Garden of the Hesperides.'

So let's take the boat that leaves three nights a week from Valencia in Spain, and after a nine-hour trip come into the beautiful bay of Palma, Majorca, in the glory of early morning. How *can* a sea be so many colors? Not only blue and green, but purple and indigo. The peach trees are pink against the gray-green of the olives' foliage; the oranges hang like daytime lanterns among their glossy leaves. In the distance are purple hills, and reaching up toward the clear blue sky the 'Angel' tower of the cathedral is like a prayer in stone. Beauty is here, romance and history are here, and — Oh, marvel of marvels! — the cost of living is reasonable! We gather freesias, violets, roses — blooming wild. We wander through the curved streets of the city, where every turn brings a hint of a quaint Moorish courtyard with carved stairway, or an old curiosity shop with Spanish fans and shawls! We haunt the market with its lace and basketwork and pottery of lovely hue; we enter the cathedral of almost golden stone to see, through its windows of yellow and orange glass, an interior of light and cheer, not a gloomy church as Spanish cathedrals often are. A place where one must believe prayers are answered.



And when our feet are weary we sit on a terrace outside a café and with coffee before us watch the street life, and see Eleanor Mercein's story come alive. But best of all at twilight, or early morning, is to go down to the harbor. There is the thrill of feeling that the sailor who passes you may be a smuggler. Anyway, for once in Europe, tobacco is cheap. And lobster!

Or if one likes a smaller place than Palma, there is Sóller with its terrace garden and old Franciscan monastery, Deya, a hill town, or Miramar, once a palace. Valdemosa, too, where by some miracle George Sand got Chopin's piano up the hills to the old monastery. You can still see it there.

If one wants history, the islands — Majorca, Minorca, Ibiza, Formentera — are full of it, from the


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CHECK UP ON THOSE CHILDHOOD PROMISES



When you learned in school to say 'by heart'

> The curfew tolls the knell of parting day,
> The lowing herd winds slowly o'er the lea,

and first came under the spell of poetry, did n't you promise yourself that one day you 'd see the country churchyard where Gray wrote the immortal *Elegy?* It 's at Stoke Poges, a lovely peaceful little village not so far from the heart of London. You *must* see it.

The French, you read in your school geography, were a people "fond of gayety and light wines." Then and there you determined to share the one and sample the other. Well? They 're waiting for you—and those who 've tried them assure us that the gayety is as sparkling as the wine!

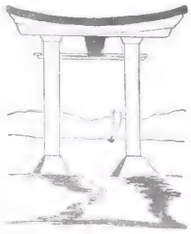


Remember Bunker Bean, and how he worshiped Napoleon? You will recall and share his feeling when you gaze at the tomb in the Invalides, and actually read that inscription about the great Corsican's ashes reposing on the banks of the Seine amongst the people whom he "loved so well."

"See Naples and Die" was perhaps the first advertising slogan you ever knew. And you wondered if the Italians were boasting? They were n't! The city which faces Vesuvius waving her sinister curly plume against the azure sky, with rocky little Capri basking lazily in the gleaming bay, is truly a scene calling for extravagant description.



As a child you read about surf riders at Waikiki, camels in Arabia, elephants in Ceylon. You gloried in pictures of the great Wall of China, the Grand Canyon of Arizona, the giant redwood trees of California, big enough to admit an automobile through the trunks! You resolved one day to see all those exciting and curious things for yourself. That day has come! The delights which aroused your youthful imagination are beckoning to you. The years have brought changes,—to them and to you,—but you 'll be astonished at the way Travel will recapture your lost illusions, once you embark on the pilgrimage you first planned when learning your three R's.



The advertisers in these pages can tell you how to start checking up on those childhood promises to yourself. . . . Write to them (or, if you prefer, to The House Beautiful Travel Department, 8 Arlington street, Boston, Massachusetts) and let them tell you the When, the Where, and the How. The *How Much* may surprise you by its modesty.

COVER EXHIBITIONS

January 28–February 10
ST. PAUL
St. Paul Public Library

February 15–27
ST. LOUIS
St. Louis Public Library

March 2–16
KANSAS CITY
Kansas City Art Institute

March 28–April 9
LOS ANGELES
Architects Building and Material Exhibit
5th at Figueroa Streets

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TRAVEL

[*Continued from page* 86]

time of the Carthaginians to the Roman, and then the Moorish, occupation. But, as I heard a child once say, 'History is all right except for the facts.' In the 'Garden of the Blessed' one must 'loafe and invite one's soul.'

G. H. F.

There is an old walled city with narrow cobblestone streets a few miles north of Haifa in Palestine. On the shores of the Mediterranean, Acre, a stronghold of the Crusaders at the time of Richard Cœur de Lion, now stands mellow and peaceful with memories.

From Haifa it is a short drive along the hard, sandy beach with its picturesque fringe of palm trees. Acre is almost unvisited by tourists, and as you walk through the tortuous streets the natives stare with a childlike curiosity, which you return in kind, for the turbaned heads and long white robes of these people are perhaps your introduction to the garb of the East. Tiny donkeys pulling heavy carts are led through the streets by small brown children.

The Crusaders' castle is now used as the prison. It is a turreted fortress, grim and yet kindly with the passing of centuries.

If you are fortunate, you may find someone who will take you to the Church of St. John, which is almost completely buried, owing to the rising of the land at different periods in the vicinity. Upon entering through a modern wooden door, you find yourself standing within fifteen feet of the roof of the church on solid ground which has filled the inside of the structure with the passing of years. The tremendous stone pillars give one an idea of the size of the church buried beneath. From careful research work and the perusal of certain records and documents of the Crusades, it has been proved that the church was built in honor of the coming of Richard Cœur de Lion, and that sixty-five feet below the spot where you stand upon entering is a floor with the history of the Crusades worked in mosaics. Excavating is being carried on rather spasmodically because of a lack of funds. What glories may yet be discovered can only be imagined.

It is with a feeling of reluctance that you leave Acre, this Old World city that is set strangely apart from the bustle of our modern lives.

E. L. G.

If you have a fondness for winter sports, and for the inimitable beauty of the Alps; if you are not so keen on the social atmosphere of such resorts as Saint Moritz, and prefer to see something of the intimate life of the French and Italian peasants — then go to the Valley d'Aosta. This valley is in the extreme northeastern part of the Italian Alps, bordering the Swiss and French frontiers, and leads to the base of Mont Blanc. It is reached quite easily by train or motor from practically any part of Northern Italy or Southeastern France. Any tourist agency could help you decide what route to take. The roads are excellent, and the scenery along the entire valley, following the Dora Baltea River, is superb.

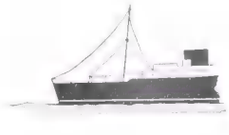
Coming up from Turin or Milan, either by train or by motor, you may stop at the town of Aosta and stay the night very comfortably in the little hotel on the square. This town is completely unspoiled by tourists; it leads its quiet happy life serene in its seclusion. On all sides tower the mountains, reflecting the sunset glow long after the sun has left the town itself.

From here you may motor leisurely on up the valley to Courmayeur, which is at the foot of the Mont Blanc range, or first branch off at Pré-Saint-Didier to La Balme and on to La Thuile, which is the last village below the Petit Saint Bernard Pass. Here there is a very nice inn, or perhaps you may prefer to stay with one of the peasant families, as I did for a week at La Balme. It is a primitive and simple life, but these people are a very fine type. They seem to be almost entirely French, speaking both French and Italian. The young men of these villages formed a skiing club several years ago, and they have won the championship of all Italy in ski jumping and cross-country races. You might arrange to attend some of the meets.



This valley, where the river Dora has its source, is the route which Hannibal took when he invaded Italy. The whole Valley d'Aosta, in fact, is replete with ruins, — Roman fortresses and mediæval strongholds, — and so one's love of history, as well as one's love of beauty and sport, may well be stimulated in this little-known part of the Alps.

W. B. N.



HISTORIC POSSESSIONS FOR YOUR HOME

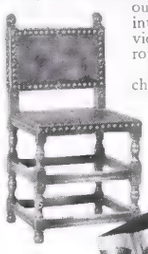
Prince Arthur's Dole Cupboard



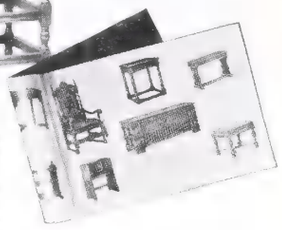
THIS carved oak cupboard is practically a reproduction of a celebrated dole cupboard, centuries old, found in a farmhouse at Burwarton in Shropshire, and now in the Victoria and Albert Museum. It is believed to have once been the property of Prince Arthur, because of the carving of the Wales feathers on the lower doors, and the "A" device carved in the upper. Dole cupboards were so called because food and clothing were kept in them to be "doled" out to servants and dependents.



IN THE collection of the Grand Rapids Bookcase & Chair Co. are scores of carved oak reproductions and adaptations of priceless museum pieces. They have a distinguished ancestry, and their curious forms, beautiful carving and interesting history make them envied possessions for the lover of romantic furniture.



At the left, the Farthingdale chair, from the reign of James I, and without arms to accommodate the billowing skirts of the ladies of that period.



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The game-room—modern meeting place for all the family and your friends. A handy telephone makes it still more useful. No need to interrupt a fast set of ping-pong or a billiard run or a rubber of bridge while you climb the stairs to answer a call or make one. By telephone you can plan your parties and collect the crowd, quickly, easily. Time and steps saved for a few cents a day!



The sun porch is a pleasant place all day, all year. A telephone there will add to your family's enjoyment of it. Such convenience costs very little.

If you want the gratitude of the younger generation in your home, consider them in planning the telephone arrangements. They're busy, active, modern. They have varied interests of their own. And they'll appreciate your providing them with enough telephones for individual needs.

Supplement the usual telephones—in library, hallway, kitchen, garage—with other telephones in the places that young people frequent. The game-room. The sun porch. Their own bedrooms. Then when there's ping-pong, bridge or a dance under way, calls can be made without rushing upstairs or down, without disturbing other members of the family . . . and with full privacy for youthful confidences.

Telephone convenience of that kind makes homes more pleasant to live in, costs little. Individual requirements vary widely, of course. Your local telephone company will gladly help you select and place the telephones in your home to best advantage. Just call the Business Office.

THE House Beautiful

FEBRUARY 1932

NEXT MONTH

In the next issue will be the first of two articles describing a house in Connecticut. This is one of those fortunate houses which have been rescued from decay and then ministered unto by skillful hands and understanding minds. It has been rejuvenated, furnished, and surrounded by gardens as completely as ever owner could wish, and now stands forth as an excellent example of the housewright's art.

We are perhaps pardonably proud of our two first-prize houses. The one published this month and also in December is as handsome an example of a house of Southern style as one could find. Equally masterly, although in an entirely different style, is the house which won first prize in the Western group. This will be shown in considerable detail in the next number.

This year is the Bicentennial of George Washington's birth. At Pope's Creek, Virginia, 'Wakefield,' a replica of his birthplace, will be opened, and reproductions of George Washington armchairs and other furniture associated with him are being put upon the market to mark the event. This year is also the bicentennial of the founding of Alexandria. Of interest in connection with both of these celebrations is the old Fairfax house in Alexandria, a house where George Washington was much at home. Photographs of this house, now restored and refurnished most sympathetically by its present owners, will be shown.

At the Conference on Home Building and Home Ownership, called by President Hoover and held in Washington in December, one of the most stimulating reports given was that of the Committee on Decoration and House Furnishings. We have the privilege of presenting next month a portion of this report which contains an original form of budgeting and its application to a three-room and five-room apartment.

Articles on waterlilies, the cutting garden, plant diseases, and gardens in Japan, pages of garden furniture and garden ornaments, and a new garden department, are some of the features that will complete an important spring number.

An outstanding event in the field of homemaking was the President's Conference on Home Building and Home Ownership held in Washington in December. Coming just after the President's proposal of a system of Home Loan Discounts Banks, it demonstrated conclusively his interest in this vital subject and offered an opportunity for a searching investigation of ways and means of bettering housing conditions in this country.

Over twenty-five committees met during the summer and investigated as many different subjects related directly and indirectly to housing, and reported their conclusions at this general conference. It would be difficult to find any phase of the matter which was not discussed or to think of any aspect of building, furnishing, or planting a house that was not taken up, from the smallest detail of single construction to the fuller consideration of zoning and large-scale operations.

Although this conference was directed primarily toward the problems of the small householder, its influence may well be felt on houses of every class. The individual home owner who is included within the $33\frac{1}{3}$ per cent of our population who can afford a separate house individually designed and built should benefit because of the impetus given to studies of better methods of construction, financing, and the increased use of shop-fabricated units. There should result a still greater benefit, however, to that larger number of people for whom proper housing facilities have never been adequately worked out.

In the report of the Committee on Large-Scale Operations, the statement is made that 'the majority of families must continue to live in old houses which are below our present standards of sanitation and decency, in some cases so far below as to be an actual menace to health and family life. While our standards in motor cars, radios, and lighting facilities have been transformed during the last decade, and old models have been discarded in favor of cheaper and more efficient new designs, the houses of the country constitute our largest mass of obsolete and discredited equipment. We have not yet invented a way of replacing them at a cost as low as the original one, twenty or fifty years ago.' Here is a sweeping statement that demands an application of new methods and practice before a solution can be found that will bring our housing up to a par with our other productions and make possible the ideal voiced by the President: 'It should be possible for any person of sound character and industrious habits to provide himself with adequate and suitable housing.'

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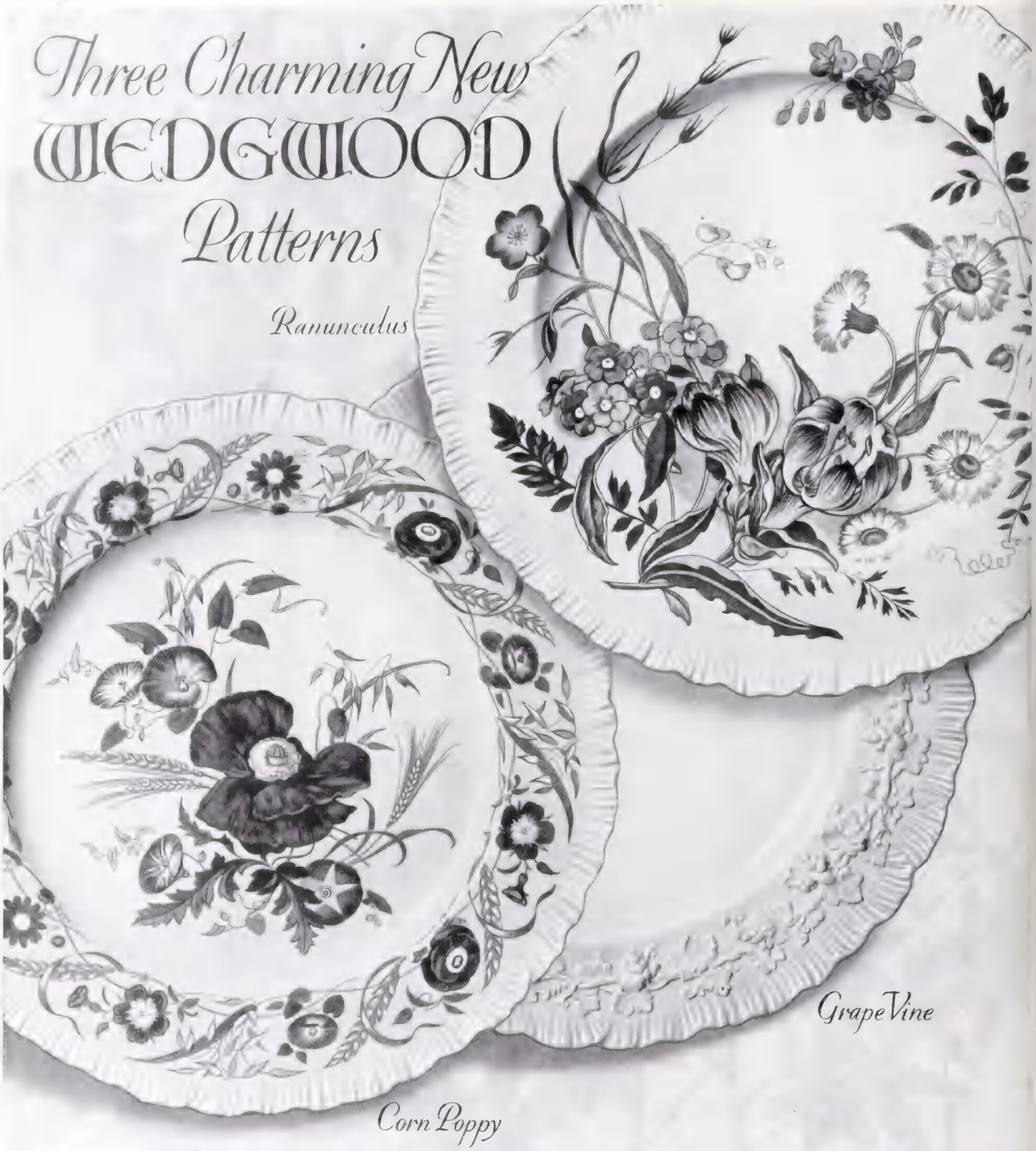
VOL. LXXI

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PUBLISHED AT 10 FERRY ST., CONCORD, N. H. EDITORIAL AND GENERAL OFFICES, 8 Arlington St., Boston, Mass.

No. 2

Three Charming New WEDGWOOD Patterns



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The two floral patterns — *Ranunculus* and *Corn Poppy* — are developed in a wealth of appealing color harmonies, while in the third — *Grape Vine* — the decoration is embossed either in cream or lavender. These patterns are on the famous *Shell Edge* — a revival of one of the old Eighteenth Century models in Queensware.

Upon request we shall be pleased to send you a copy of our illustrated booklet.

HOUSE BEAUTIFUL

Style Notes

BECAUSE *we believe that readers of House Beautiful, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we have initiated this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.*

THE ABSENCE OF PICTURES on walls or, at best, one or two on an entire side of a room, has made lighting fixtures of utmost importance as a unit of decoration. One of the most attractive designs recently seen consists of a carved wooden sphinx, finished in silver leaf, holding a glazed glass ball, which gives a soft diffused light to the electric bulb between its paws. These sphinxes are mounted on antiqued white wooden brackets and are extremely appropriate as side lights in a dining-room of the formal French Empire type. Another successful fixture for that soft diffused light so fashionable now is an antiqued white parchment scallop shell which was seen in an Empire room with gray walls and with cornice and mouldings in silver leaf. Less formal, but as interesting, are hand-wrought semicircular pewter baskets, which conceal the electric bulbs and from which pewter flowers and vines trail on to the wall. These are in a French Provincial dining-room on walls of a soft pink-beige plaster.



NOTHING CAN GIVE more whimsical interest to a room than the new mirror screens of three panels, which, when put in a dark corner with the sides at acute angles to the centre panel, give a delightful modernist reflection to the most sedate of rooms. Another mirrored screen seen had New York's sky line painted on the surface and was placed in an entrance hall which had no windows, but which gave the distinct impression of a reflection from an opposite window. The most unusual and probably the rarest and most costly of screens is one of a single fold covered with a zebra skin. The striking design and beauty of the skin make a perfect background for furniture of an extremely modern type, especially if that furniture is covered in orange velvet.

CABINETS made entirely of mirrored panels which are engraved in the manner of the French eighteenth century prove to be charming desks of exquisite workmanship when the panels are let down or pulled out. Others, smaller in size, are *poudreuses* with all the drawers and compartments beautifully inlaid. These exquisite cabinets have just been imported by an internationally known decorator.

SMALL SHIELD-SHAPE tip-top tables painted in antique ivory and decorated in the manner of the gifted Angelica Kauffmann not only are charming to see, but most practical to use for cigarettes or to hold a teacup or coffeecup.

MAGENTA PINK, a color so beloved by our grandmothers, is once more coming into our color spectrum. It may be noticed in bath towels, table linens, upholstery fabrics, and rugs. It is particularly good when used as the color for towels and rugs in a bathroom with orchid-colored walls. A living-room recently seen with many old Victorian chairs and sofas, either painted oyster white or left in walnut and reupholstered in white moire or cobalt-blue satin, had ornate swag valances of this magenta color in satin, over white ruffled organdie curtains. The long side curtains were omitted to give a very smart sophisticated appearance to the windows.

SOME OF THE NEWEST wallpapers are planned for the again-fashionable early nineteenth-century room. Of utmost distinction is a heavy white enamel paper with small sprays of wheat in embossed gold, and a pastel-green enamel paper with sprigs of rosebuds in embossed gold. A similar white and gold paper was put into a room whose owner is the proud possessor of some original Duncan Phyfe furniture.

A CLEVER DECORATOR has his clients' summer home, an old mill in France, reproduced in a red and white scenic wallpaper and a red and white toile for curtains for their New York home. The result is not only charm, but a unique focus of interest in the room.

A LINEN TABLECLOTH with the entire centre embroidered in a trailing flower design in the manner of the work of the eighteenth century left only the border which hung over the sides of the table of plain linen. The result was a table setting of extreme richness. A platinum and crystal bowl and candlesticks to match composed the centrepiece. The serviettes had a small flower embroidered in one corner.

Photograph by Paul J. Weber



A ROOM FOR THE READER

Entered from a separate hall, this restful room in the house of George M. Waugh, Jr., has the seclusion essential to a real library. The walls are paneled in knotty pine, and at the windows hang maize-colored sash curtains and overhangings of hand-blocked linen with green and henna motifs against an apricot ground. The rug is mouse-colored and the fixtures are of pewter with portions painted henna. Verna Cook Salomonsky, Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



HENCE THIS HOUSE

The Residence of Mr. George M. Waugh, Jr., at Scarsdale, New York

BY VERNA COOK SALOMONSKY, ARCHITECT

Every house designed presents a new set of problems which inhere in the conditions of the lot, surroundings, personal requirements, and other factors. Mrs. Salomonsky, the architect of this house, tells of some of the influences which helped to shape it.

To design a house that would harmonize with a fortunate heritage of tall, richly foliaged trees forming the background, and a group of gnarled apple trees scattered in the foreground, presented a double problem — the combining of a sense of dignity with an element of informality. In addition to these considerations the contour of the grounds demanded varying levels, both in the landscaping and in the arrangement of the plan.

The house, therefore, was planned to be a story and a half high on the front, thus acquiring something of a cottage character, while at the rear it was allowed to follow the natural contour of the grounds, making it on this side a full two-story structure with the addition of cellar windows well exposed above the grade lines. It was felt that by conforming to the natural grade the house would have a logical and indigenous appearance, and since the gardens were to be developed at the rear, an ample two-story porch, overlooking them, was placed on this side as the major feature of the western façade.

It was decided to adopt the rambling outline so frequently found in our Early American prototypes and suggested by the inherent characteristics of the prevailing trees and contour, while endeavoring at the same time to retain the feeling of stateliness characteristic of the Georgian style.

To ease the severity of the simply laid stonework, considerable delicacy of detail was applied to many of the structural motifs, and to blend the house more happily with the many curves of the lawns and terraces, their outlines were at times softened by curves, as witnessed particularly by the dormers, the Palladian windows, and the scrolled pediment which tops the entrance doorway.

The stones are warm and varied in color with many in rusty shades, and the rigidity of the stonework is broken

Photographs by Paul J. Weber



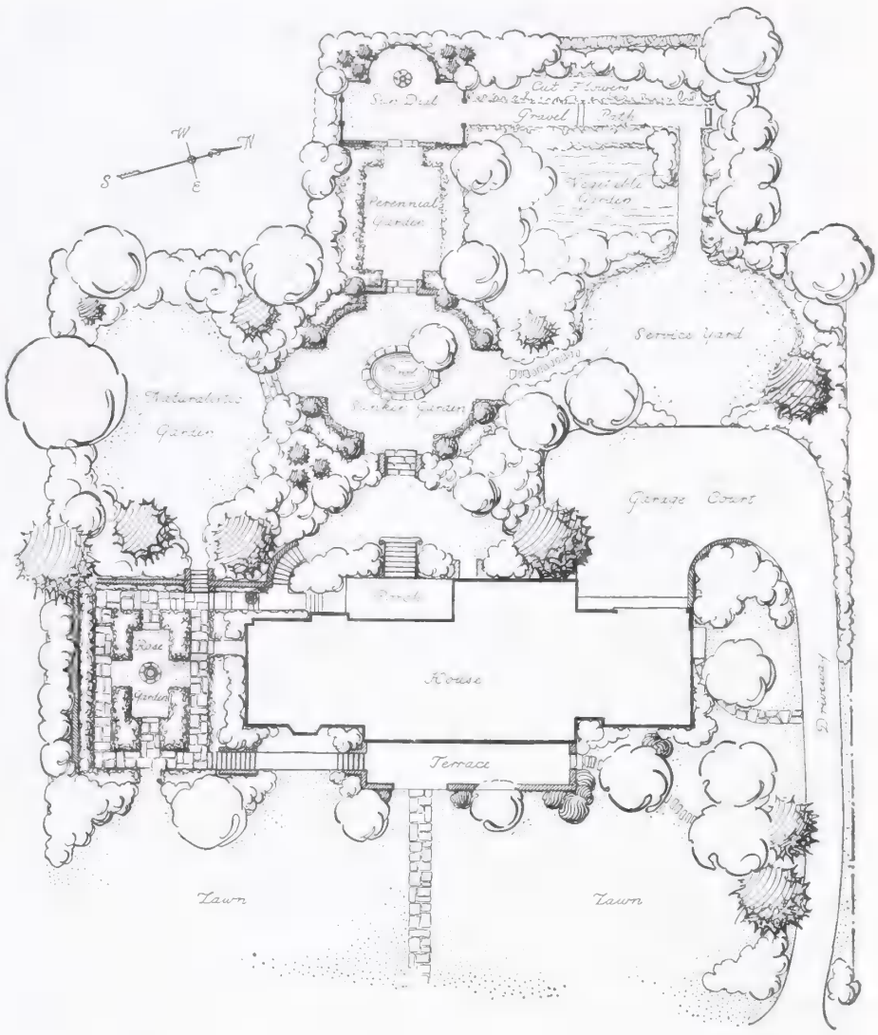


This house successfully combines the feeling of dignity characteristic of the Georgian style with the rambling outline of Early American prototypes. Although only a story and a half high on this side, at the rear, owing to the natural difference in ground levels, the house is a full two stories in height

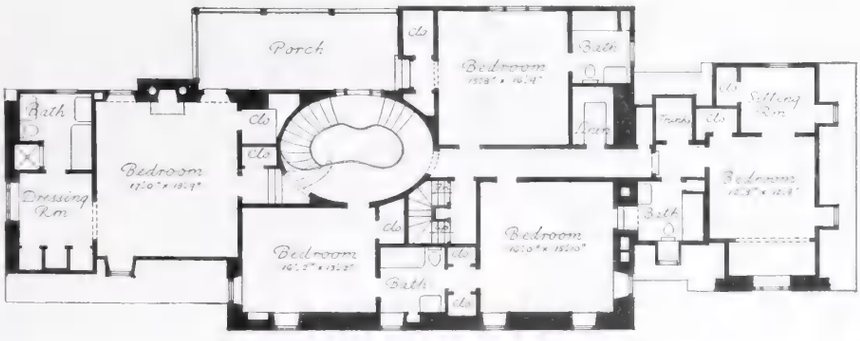
Large box bushes planted in front of the house give a distinctive accent, and this view shows how charmingly the identity of a service wing may be disguised

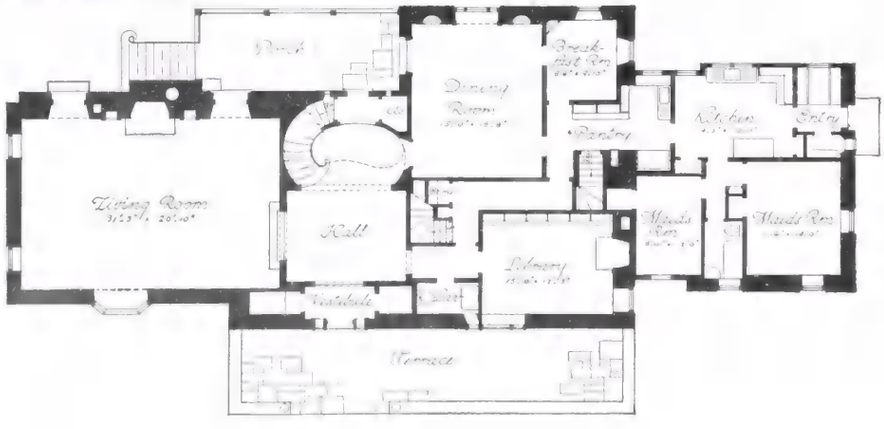
by the introduction of smooth sheathing and hand-split shingles. These are painted white, as is also the wood trim.

In the interior of the house, elements of different style periods were used in various adjacent rooms, but in not too distinct a manner. This was done with the intention of relieving monotony, although care was taken to avoid too abrupt transitions. For instance, the architectural forms and the decorations of the oyster-white entrance hallway were dictated somewhat by those used by the Brothers Adam in the eighteenth century, whereas in the living-room, of soft gray-green, a more



A two-storied porch at the rear of the house overlooks the lower levels to the south and west, where a series of charming gardens has been developed. Briggs & Stelling, Landscape Architects





These plans, although refreshingly original in conception, evidence an equal regard for practical considerations. In addition to the rooms shown, there is a pine-sheathed playroom below the living-room, with windows at the rear



The front doorway is of extreme grace and delicacy and tends to soften the severity of the simply laid stonework

The broad vestibule has walls of oyster white and a floor of marble in black and yellow-pink



robust Georgian style prevails. The dining-room, whose position is more secluded, draws its forms and ornamental details from the Empire period, although in a mild degree, so as not to be out of key with the Sheraton furniture. The walls of this room are peach-colored and contrast with the silver-green of the niches. As the library is apart from these rooms and entered from a separate hall, it is treated independently of them, its walls being paneled in knotty pine offset with wrought-iron and pewter fittings.

The space in the basement below the living-room is occupied by a playroom, vertically sheathed in pine and containing an unusually large fireplace. The door and window sash are here painted red, while the floor is coated with yellow paint.

The landscape work was done by the landscape architects, Briggs and Stelling, with admirable effect, despite the difficult contours. Large box bushes placed against the stone walls at the front of the house give a distinctive accent, while lower levels at the south and west have been attractively developed into gardens of various shapes and purposes.



The architectural forms and decoration of this unusual entrance hallway suggest those used by the Brothers Adam. A mouse-colored carpet completely covers the floor, the walls are oyster white, and the lighting fixtures are gilt. The living-room (below) of Georgian style has walls of soft gray-green with a contrasting fireplace facing of black and gold marble. The hangings are copper-colored jaspé satin, and the general color scheme includes gold, copper, and green with a few notes of Lachenal blue





Sheraton furniture in the dining-room combines happily with architectural forms and decoration reminiscent of the Empire period. The walls are peach-color, the niches silver-green, and the rug is a neutralized green-blue. Silver-green damask hangings with Empire motifs in silver are used over peach-colored sash curtains, and silver, green, and peach tones predominate in the paintings. The chair upholstery is of gold damask



WHAT $100 TO $300 WILL DO FOR YOUR HOUSE

This committee recommends the immediate emergency organization of committee groups and individual effort in every city and town, and, where feasible, in every village and county in the United States, to relieve unemployment by stimulation of reconditioning, remodeling, and modernizing. — From the report submitted by the Committee on Reconditioning, Remodeling, and Modernizing at the President's Conference on Home Building and Home Ownership held in Washington, December 2–5, 1931

★ ★ ★ ★ ★ ★

THE need for repair and upkeep on any piece of property is a constant one, and the wisdom of doing the little as it is needed, rather than the much which this little soon becomes, is the subject of that age-old adage, 'A stitch in time saves nine.' How often is this truth brought home to us when we see the speed with which a deserted, uncared-for house deteriorates. Not only from the point of view of a laudable pride must we keep up our houses, even as we do our personal appearance, but common sense shows us that failure to do so makes for real depreciation in value out of all proportion to age or length of service. This fact becomes all too evident if we are forced to sell. At such a time, if the property has not been kept in repair and in step with the latest standards of modern living, an attempt to make up for this neglect will be found too expensive to be afforded all at one time, and the house will have to be sold at a great sacrifice. This is obviously bad business and is the result of false economy.

In addition to the constant need for keeping the house up to par, there is the need for growth. Just as the family is not a static thing, so the house, which is the outer shell of the family, must be alive, continually growing and reshaping itself to accommodate the demands of its changing inner self. Most of us cannot, lobster-like, slough off our shells periodically as we grow, even if we should want to. Rather we believe that belonging to a congenial community, growing and developing with it, and enlarging and developing our house at the same time are a better heritage for our children than the periodic migrations to new environments and new conditions which are all too common habits in this uneasy, traditionless age.

The special pertinence of this subject at this time is due to the crying need for employment which is felt throughout our country. It is true beyond a doubt that if all of us determined to put our houses in order this whole uneasy state of affairs would resolve itself again into a normal rhythm — not the hysterical tempo of yesterday, but a more healthy, even tenor of better ways. This is the unselfish side of our appeal. The selfish side will call your attention to the fact that in sheer desperation for work prices have been cut and cut until one can truthfully say that it is almost extravagant not to have work done now.

The following schedules are meant to suggest things which you might do to your house to keep it up to proper standards of repair, to modernize it according to current practices, or to develop it by adding to it one or more of the things which a complete family will grow to use. The items are arranged in different price categories to suit different-sized budgets. In this article those up to $300 are considered. In a subsequent article other repairs and conditions, including those costing up to $1000, will be taken up. For an average case any one of the following items could be done for less than $300.

FURTHER ADVICE about carrying out any of the activities listed in this article will gladly be given by the *House Beautiful Home Builders Service Bureau, 8 Arlington Street, Boston, Mass.*

CARPENTRY AND MISCELLANEOUS WORK

OUTSIDE

1. Repair the roof. Repaint canvas or tin roofs. Nothing can have more serious consequences than a leaky roof. In addition to stained plaster and the possibility of its falling, there is the likelihood of rotted wood in hidden places where repair is expensive. Canvas and tin roofs should be painted one coat every year or two. A leak in one of these roofs usually means complete renewal, as repairing is impossible, so that upkeep of the painted surface is of special importance. Be sure that all flashings are in repair.

2. Repair the chimney. Point up joints; rebuild top of chimney if necessary. If the chimney is exposed in the attic or elsewhere in the house, see that these joints are pointed also, especially in an old house where the flues are not lined with terra-cotta flue lining.

3. Improve draft of chimney. Clean flues. Raise height of chimney. Add chimney pots or a sheet-metal ventilator. Repair smoke-pipe connections to flues. Clean out soot or ashes from the bottom of chimney. Install ash-pit door if there is none.

4. Repair, renew, or add to gutters and conductors. Leaky gutters and conductors, or gutters that are stopped up with leaves so that they overflow, make unsightly stains on light-painted walls and are likely to cause a wet cellar. All conductors should have strainers at the tops to prevent leaves from going down to clog them up. If the house has no gutters elsewhere, it is desirable to have them over the doors at least.

It may be desirable to add more conductors or more gutters if the house is not completely equipped with them.

5. **Do all exterior minor repairs.** This applies to cornices, water tables, blinds, porches, floors, steps, bulkheads, and so forth. If these are kept in repair each year the cost will be little, but if neglected they soon mount up to an appreciable repair bill.

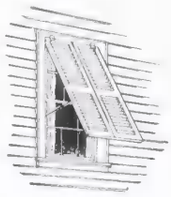
6. **Install storm windows,** storm doors, or a storm vestibule for exposed conditions. Hang these on special hooks at top so they will be easily removable.

7. **Repair screens** or order new ones, ready for spring.

8. **Screen the porch** with removable screens. If these are hung on storm-window hardware, they can easily be exchanged with the storm windows for spring and fall use.

9. **Screen a flat roof** on the second floor for use as a sleeping porch. If the roof is of metal or tar and gravel, lay a wood floor on sleepers over it to walk on. A canvas roof or concrete slab can be walked on directly.

10. **Put awnings on special windows,** over a terrace or a second floor flat roof. Order now for delivery next spring. Or put awning hardware on blinds so that these may at will be hinged at top to push out and act as awnings.



11. **Weatherstrip all outside doors** and windows, or at least on the exposed side of house.

12. **Add new blinds** to windows having none where these might improve the appearance of the house.

13. **Build or rebuild dry wells** to carry roof water from conductors away from the cellar wall, to prevent a damp or wet cellar.

14. **Replace an old cesspool by a septic tank.** This latter is a scientific method of introducing a chemical action which decomposes and purifies the material in the sewage-disposal system and makes it virtually unnecessary ever to have to clean out the tank.

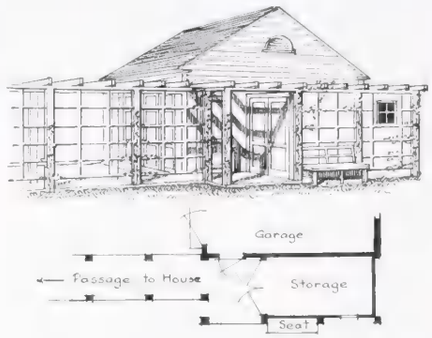
15. **Repair bulkhead.** See that cover is strong and tight and that the steps are in good condition

16. **Build driveway or walks** or repair old ones.

17. **Build a shelter over the front door** to give protection from rain while the door key is being extracted. This can be just a hood, as in the illustration, a trellis with a solid roof, or a small porch.



18. **Build a covered way to the garage.** Whether the garage is attached to the house or not, it is desirable to be able to reach it under cover in rainy weather from the living portion of the house. Most arriving and departing nowadays is by way of the garage or the driveway, and this route should not lead through the kitchen. A pergola with a solid roof or a lean-to passage may be just the thing.



19. **Repair fences** or build new ones.

20. **Make storage space** for garden furniture, screens, storm windows, a baby carriage, sleds, bicycles, garden tools, and so forth, in the cellar or, better, in the garden, where they can be easily taken in and out. A lean-to might be built against the garage for this purpose with an entrance directly from outside.

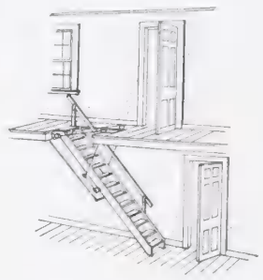
INSIDE

1. **Make cellar dry.** A damp cellar is bad for a house as well as for its occupants. If there is a definite source of running water coming into a cellar at certain times, it can be carried by a drain under the cellar floor to a hole where an automatic electric sump pump can be installed, to discharge into a drain to a dry well whenever the water rises to a certain height in the hole or sump. If the walls are damp, the repair of gutters and conductors and their proper drainage to dry wells may correct the cause. If not, a membrane waterproofing will cure the difficulty, and damp-proofing may help it.

2. **Repair or lay new concrete floor in cellar.**

3. **Firestop** in the cellar over sills and girders and around pipe openings, and **plaster ceiling over heater** with hard plaster for fire protection. Provide at least one fire extinguisher above the basement.

4. **Insulate** underside of rafters to make the attic warmer in winter and cooler in summer. If the attic space is too small to be used, this insulation should go on top of or between the attic floor beams instead of on the rafters. Insulate cold-water pipes or storage tank in basement to prevent dampness from condensation.



5. **Install a disappearing stairway** in place of a trapdoor to reach storage space in the attic or over the garage. This will look like a ceiling panel when not in use and is easy to pull down when wanted.

6. **Finish off room in attic or cellar** for playroom. Such a room must have plenty of light and air and must not be damp. Walls can be covered with wallboard or insulating board with wood battens to cover the joints.

7. **Cut dormer or skylight** in roof to give more light and air in the attic.

8. **Lay a new floor.** Lay a waterproof floor in a vestibule, bath, or kitchen, or a hardwood in place of a soft-wood floor.

9. **Improve the kitchen arrangement or equipment.** If the kitchen is large, concentrate cooking equipment at end near pantry or dining-room and develop the rest of the room with table and seats into a maid's sitting area or place for children to eat.

a. Lay a new linoleum or rubber floor.

b. Install a second drainboard beside the sink if there is only one.

c. Build new storage or cooking cupboards to the ceiling with continuous counters.

d. Buy a new stove.

e. Buy a new electric or gas refrigerator and put it in the kitchen for convenience.

f. Install a garbage incinerator in kitchen or cellar.

g. Build in a folding ironing board.

h. Paint the woodwork and walls a light, clean, cheerful color.

i. Arrange plenty of light outlets, one for general lighting and one over the sink.

j. Build in a new sink and mixing faucet with or without an electric dishwasher.

k. Install a marble slab for pastry making.

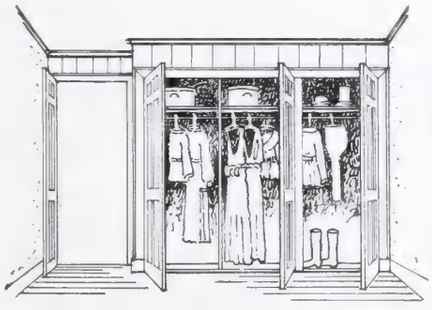
l. Build a screened cupboard for cooling foods.

m. Build a cold cupboard ventilated to the out-of-doors for keeping vegetables.

n. Build a rack for platters and trays and a larger one for table leaves in the pantry or in a closet.

10. Build or alter closets, shelves, or cupboards for the following uses: —

a. Build a long wardrobe closet at the end of a bedroom, divided into separate compartments for riding, evening, and everyday clothes. When the doors are shut they will give the effect of a wood-paneled end to the room.



b. Build a man's dressing case into the owner's closet, with special places for shirts, ties, socks, and so forth.

c. Line at least one closet with cedar on walls, ceiling, floor, and back of door, and weatherstrip the door to make it moth-resisting.

d. Build extra clothes closets as needed. If these are built with wood walls to look like built-in wardrobes, they can be easily put into any bedroom or a hall.

e. Fit up existing closets with such things as an umbrella rack for damp umbrellas, shelves for shoes or rubbers, clothes poles (including clothes poles in children's closets of proper height), hat shelves, linen shelves, china-closet shelves, telephone-closet shelf, and so forth.

f. Plan a special storage place, easily accessible, for old boxes, string, and wrapping paper, and one for bags and suitcases, sewing machine, and so forth.

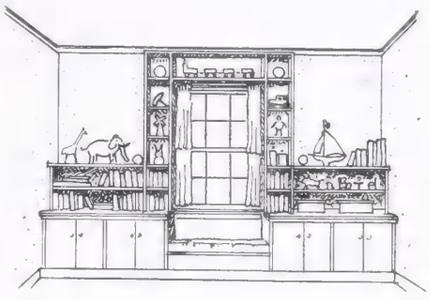
g. Install a cupboard for clean towels and supplies in each bathroom, as well as a medicine cabinet.

h. Equip a broom closet on each floor with special broom hooks and shallow shelves for cleaning supplies.

i. Build a preserve and vegetable closet in the cellar or in an unheated back entry. This should be ventilated.

j. Build in new bookcases where desired, with or without cupboards below for magazines and games, a wood cupboard near the fireplace, a radio cupboard where the radio will be out of sight when not in use, a cupboard for filing away card tables between vertical partitions, or a special cupboard for large books or portfolios.

k. Build a toy cupboard in the playroom to make tidiness possible.



11. Install a clothes chute. This can be done where a second floor closet comes over one on the first floor.

12. Install a folding ironing board in a bathroom or sewing-room for upstairs pressing.

13. Install a built-in package receiver for delivery of milk or packages when no one is at hand to open the door.

14. Build in a small safe.

15. Install a full-length mirror on one or more doors in a bedroom, bathroom, or sewing-room.

16. Replace some old glass with glass giving ultra-violet rays in a sunroom or children's playroom.

17. Build a work bench in the cellar or in the garage.

18. Replace unsatisfactory garage hardware with new.

19. Look over all windows and doors and make them work properly.

PLUMBING

1. Replace any old plumbing fixture that is shabby or worn-out. Consult your plumber about which new one will best fit the old situation.

2. Install a pantry sink for washing dishes.

3. Install a special flower sink. For the gardener this is a joy, especially if it is accessible to the garden and if vases are at hand.

4. Install an extra lavatory in one or more bedrooms. This will be a relief to the demands on the house bathroom, especially in the morning when shaving keeps the bathroom occupied for an undue length of time. Such a lavatory could be located in a cupboard, or could be unobjectionably concealed behind a decorative screen. It would be valuable in the owner's bedroom, in a guestroom, or in a child's room.

5. Install a second lavatory in the owner's private bathroom to save time.

6. A cellar toilet is often valuable for the use of a gardener or a laundress who does not live in the house.

7. Install a shower fitting and curtain in connection with an existing built-in tub.

8. Install a separate shower stall. This can be a tiled compartment or a ready-made metal shower stall set up perhaps in a corner of the bathroom or in a closet.

9. Replace old worn-out faucets and fittings with new ones. A plumber should be consulted so that new fittings will be ordered to fit the existing fixtures and rough plumbing.

10. Chromium-plate old nickel-plated faucets and fittings which are unsightly but not worn-out. They will look like new.

11. Replace old toilet seats with new white ones.

12. See that there are plenty of towel rods in the bathroom, at least one for each person using the bathroom.

13. Install a new, automatic hot-water heater using gas, oil, or electricity for fuel.

14. Install a water softener.

15. Install additional sill cocks for watering garden or lawn or for washing the automobile.

ELECTRICAL WORK

1. Install extra electric outlets. A clever electrician can snake wires through unbelievable places to give you all the outlets you want at reasonable expense. Every bed should have a light high enough and conveniently enough placed to allow reading in bed. Lights in closets, switches on lights which have none, vacuum-cleaner outlets in halls, outlets for electric heaters in bathrooms, special lighting over bookcases, pilot lights on switches to lights that are apt to be left burning by mistake — these and many others are often forgotten when a house is built.

2. Add a light outside the front door or the garage and one at the gate.

3. Replace old electric fixtures with new, and perhaps relocate some of these.

4. Install modern improvements for the radio. Aerial and ground can be concealed in the walls, the radio can be controlled from different locations in several different combinations to eliminate an extra piece of furniture. The radio set may be placed in a cupboard under bookshelves with door opened when it is in use.

5. Install conduit in the walls for telephone extensions above the first floor. This does away with the unsightliness of a telephone wire carried on the outside of the wall in finished parts of the house.

6. Replace storage batteries with a small transformer for bells or house telephones where the current is suitable. This will do away with the renewing of batteries.

7. Install an electric ventilator in the kitchen. This can be placed in the upper

sash of a window or, better, in an outside wall. It will positively keep cooking odors from the rest of the house.

8. Install an electric plate warmer in the pantry.

9. Install a built-in electric bathroom heater. There is often need of extra heat in the bathroom, especially if there is a baby in the house. The built-in heater is neat and out of the way.

10. Add new laundry equipment such as a washing machine, mechanical ironer, or a clothes drier for drying the clothes by artificial heat, at least on rainy days.

11. Have electric wiring checked up for safety to accord with requirements of National Board of Fire Underwriters and of your insurance company.

PAINTING

1. Paint the outside of the house one coat. It is much better for the wood to put on one coat often than two coats at longer intervals.

2. Exterior wood floors and door thresholds should be oiled frequently.

3. Whitewash the cellar and paint cellar partitions white. The cellar is lighter and easier to keep neat and clean if it is white.

4. Paint the inside of the garage to encourage neatness and cleanliness.

5. Calcimine the ceiling in a room which is to be redecorated, or paint the ceiling in the kitchen or a bathroom where steam would affect calcimine. Patch ceiling cracks before calcimining, or cover a badly cracked ceiling with muslin and paint. If cracks are too bad or plaster around them is loose, a plasterer will have to be called in to do the patching.

6. Paint or refinish the woodwork in a room which is to be redecorated. If varnished or dark-colored woodwork in a kitchen or laundry is painted a light, neutral color, it will give an active feeling of cheerfulness to one who works in these rooms and will encourage because it repays cleanliness. Color interest can be acquired by painting the glass divisions in windows or glazed cupboard doors in a contrasting color.

7. Paint the walls of kitchen, laundry, bath, or any other room desired. If the walls have been painted before and the color is to remain approximately the same, one coat will be sufficient. If the color is changed, two coats will be necessary, and new walls will require at least three coats besides a coat of sizing. A good gloss is advisable for service parts of the house and baths, while an eggshell finish is pleasanter for other rooms.

8. Redecorate the walls with wallpaper, plastic paint, calcimine, or a washable wall covering.

9. Refinish the floors. Floors should be kept up by having them taken care of frequently. At such times they should be thoroughly washed with soap and warm water. Worn places should be touched up with stain or paint as needed, and then the floors should be given a coat of shellac, varnish, floor polish, oil, wax, or floor paint, as the case may be. A concrete floor can be given a coat of chemical floor hardener to lay the dust, or can be painted any desired color with special paint made for the purpose.

10. Paint or bronze radiators. Do not use ordinary lead and oil paint. Buy paint for this special purpose. Aluminum and gold-bronze can be mixed to give a softer effect than either one alone.

11. Paint base receptacle plates and switch plates to match the color of the woodwork or wall against which they come. Paint lighting fixtures to match walls or in an accent color to suit the scheme of the room. Old, tarnished fixtures can be made to look like new and simple, cheap, new ones can become distinguished by painting.

12. Paint handles of garden tools, wheelbarrow, and lawn mower in your favorite color to add a zest to the work.

13. Paint fences and lattices.

HEATING

1. Install a new boiler or furnace. One of the newest designs may save enough fuel to pay for itself in a few years.

2. Add forced circulation to an old warm-air system, by installing cold-air return registers from various points in the house, by installing a fan to force air through the whole system, or by installing a fan in a single pipe to correct sluggishness in a special pipe to a room hard to heat.

3. Replace old valves on a steam system by more modern, efficient ones.

4. Add humidity to the air. In a warm-air system an automatically fed water reservoir can be added to the furnace over which the warm air passes on its way to the registers. With hot water or steam heat, a special humidifying radiator can be installed in place of the ordinary radiator in a centrally located position. Other means of introducing moisture into the air which are entirely independent of the heating system are also on the market.

5. Install a thermostat to control your heating system automatically. This can be done with any type of fuel. With a clock thermostat the heat can be shut down at night and will automatically come up to give a higher temperature at a predetermined time in the morning.

6. Attach an indirect heater to a steam boiler to heat the hot water for the plumbing system while the heater is in operation.

7. Install concealed radiators in important rooms in place of free-standing ones, where these are objectionable in appearance. These can be either in cabinet form or built into the walls with grilles in front.

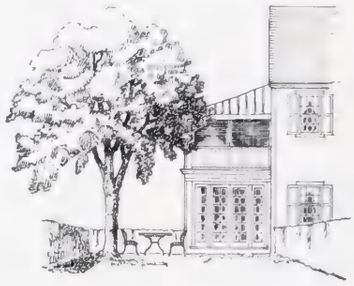
8. Heat the garage. If the garage is built into the house, or is near enough to it, it can be heated from the house boiler, provided the boiler is large enough to take the extra load. Otherwise a separate heater will have to be installed in connection with the garage. This can be a special gas-fired radiator in the garage itself, or a small system of any kind can be installed in an ell of the garage.

9. Cover a boiler or heating pipes in the cellar with some good pipe covering to conserve heat and to make the cellar cooler.

10. Check boiler and hot-water heating system for all necessary safety appliances.

LANDSCAPE WORK

1. Arrange an outdoor living space, a terrace with comfortable waterproof furniture, to encourage a maximum of outdoor living in the sun.



2. Arrange a place to eat breakfast out of doors in the sun.

3. Arrange a play space for the children where they can have a sand box and a swing or two well separated from the rest of the grounds, so that they can feel it is their space and they can do what they like in it. For tiny children, this space can well be fenced in so that they will be safe if left to themselves.

4. Arrange a laundry drying yard which shall have morning sun if possible, and be screened from the street and from the living part of house and grounds.

5. Plant a large tree for shade over the terrace or elsewhere. The cost of a good-sized tree is not prohibitive, and the immediate satisfaction which its size will give amply repays its cost.

6. Plant one or more fruit trees.

7. Plant a hedge along the street boundary or to divide separate areas in the ground plan.

8. Plant a garden or at least a flower bed.

9. Prune trees and shrubs, remove dead wood, and keep existing trees repaired.

10. Install a water line from the house to one or more hose outlets in the garden.

11. Fill or drain stagnant spots in the grounds to prevent mosquitoes.

EASTERN FIRST-PRIZE HOUSE

Awarded First Prize in the

Fifth Annual Small-House Competition for the Best House

Built East of the Mississippi

The Residence of Charles N. Mason, Esq., in Charleston, South Carolina

FRANKLIN ABBOTT, ARCHITECT

One of the main features of this charming Southern house is the pillared porch, which is situated at the rear to ensure privacy, since the front faces a golf fairway. The walls of brick veneer are painted white and the roof is of rose-colored Georgian clay tile. Other views of this house were shown in our December issue

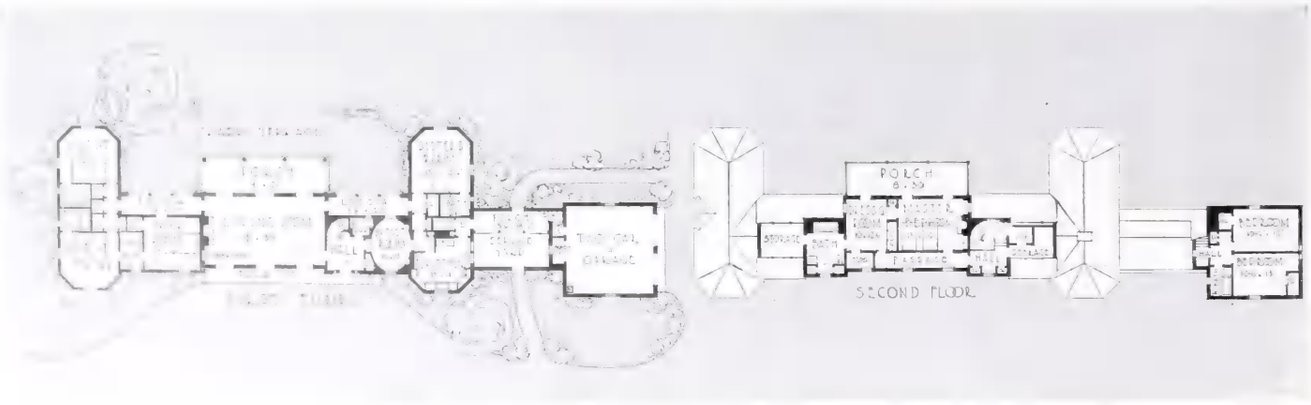
Photographs by Howard R. Jacobs





Low wings with connecting arched loggias give the house an air of spacious hospitality and provide extra bedrooms on the ground floor. The enclosed terrace adds to the general sense of intimacy and seclusion

The house was planned for a widower, his maiden sister, his son, and occasional guests. As meals are taken at the near-by club, only a breakfast-room was needed, and as the club furnishes daily help no servants' quarters were necessary





The oval breakfast-room is in eighteenth-century style with a dado rail taken from an old house in Charleston. The walls are white with a border of antique wallpaper below the cornice, the floor is black and white marble, and the curtains a golden yellow. Elsie Cobb Wilson, Decorator

WOMEN LOVE CLOSETS

A Plea to the Architect from a long-suffering but hopeful Housekeeper

BY MARY ESTHER DYKEMA

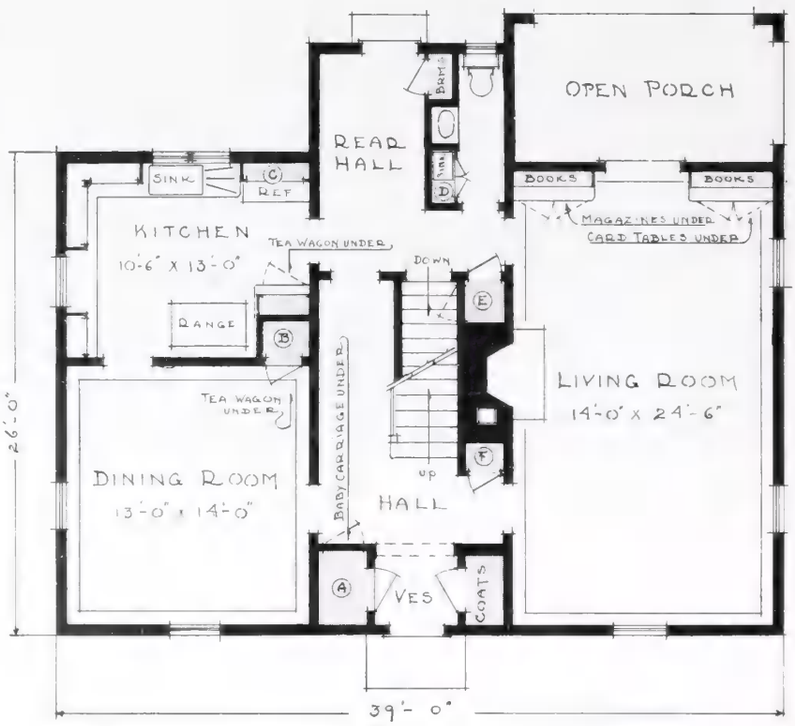
The House Beautiful Architectural Department, following the suggestions of the author, has drawn up the plans reproduced here. They demonstrate the fact that if one starts from the premise 'Plenty of closets,' even a small house can be designed that satisfactorily fulfills these conditions.

'I DON'T want a lot of rooms in my house,' they tell each other over their tea and cucumber sandwiches. 'I want a few nice rooms, and about fifty closets.'

Not very many people expect to attain mansions. All that most of us ask of Providence, husbands, and architects is a house just big enough for our families, properly arranged to make good housekeeping possible. All women want to be good housekeepers. And in a little box of a house, with one coat closet downstairs and one square cubicle for each bedroom upstairs, the task becomes almost Herculean. The housewife may straighten and put in order from dawn until dusk, yet the moment a child runs in from school and deposits his roller skates in the middle of the living-room floor, or her husband comes in from a post-business game of tennis and parks his racket on the mantel, the whole house is out of order.

Each member of the family has a certain number of possessions. He, or she, will be only too delighted to join in the good-housekeeping policy of a place for everything and everything in its place, provided such a place exists. It is just as annoying for the small daughter of the house not to be able to find the jacks and ball that she had somewhere last autumn as it is for the housekeeper to have everyone's traps strung around all over her neat rooms. The ideal house would be one in which there actually was a place for everything, so that to put away one's possessions, where one could easily find them again, without referring to a busy and perhaps irritable mother, would not be so much a duty as a right to be indulged in with pleasure, as a matter of self-protection.

Clothes closets have, in the past few years, become something of an art. In the large cities shops exist which make a business of tacking glazed-chintz frills on the edges of shelves, of building a complicated edifice which reminds one, somehow, of a dovecote, to house the innumerable hats, shoes, and frocks of milady's wardrobe. Of course, for most of us, these closets exist only in advertisements or in magazine articles. For, as we go around looking at the new houses which are being built for sale, we see off the bedrooms not shallow, shelf-and-drawer-filled closets, in which one can actually see one's possessions in plain sight and before one's eyes, but the same old box closets which have been stuck in, here and there, wherever a corner presented itself. One man said that he never felt natural in a closet unless he had a petticoat over his head. (You can see from the garment mentioned that he made this remark a goodish while ago.) For in the three-bedroom ready-made house which he had purchased for his family there was just one closet provided for each bedroom. One long, thin closet, which ran away from its door into an inner impenetrable darkness. Both the master and the mistress of the house were obliged to keep their other suit and their best dress and their fishing clothes in one closet. I'm sure that if statistics on the subject were available, it would be found that serious domestic friction has been caused by the necessity of keeping masculine and feminine wardrobes in the same dark closet. Plus-fours and crêpe de Chine ensembles do not mix well. The plus-fours are apt to crowd out the crêpe de Chine frock, with the result that the frock may be found a crumpled mess on the floor next morning. The last person who put away his clothes is apt



Closets for every purpose are included in the plans of this imaginary house. On the first floor, in the vestibule, are a closet for coats and a larger one (A) for skates, sleds, and other sport equipment, to be placed on shelves over space for the baby carriage, which is put in from the hall. In the hall are also closets for brooms; for games (E), which also holds wood placed here from the cellar stairs; for umbrellas, rubbers, and golf bags (F). In the living-room are cupboards under bookshelves for magazines and card tables; in the lavatory a cupboard (D) for vases beside a flower sink; and in the kitchen a screened food cupboard (C) over the refrigerator and a closet (B), opening also from the dining-room, to house the tea wagon

to be seriously accused. It works the other way, too. For just how well-groomed is the master of the house going to feel if his trousers have lain in a huddle on the closet floor all night?

So, first of all, let us have two closets in each bedroom which stands any chance of being occupied by two people. Two shallow, get-at-able closets, with double doors which can be opened wide for inspection of the closet's contents. And, of course, if the efficient built-in drawers and hangers are included, no chests of drawers are necessary in the room — thus giving one extra space in the bedroom for a desk, an easy-chair, or a chaise longue. Equipment for clothes closets has reached a pretty fine stage of perfection. It gives one a proper place for one's shoes and hats and garments. Perhaps it is expensive, but no more so than a piece of furniture which is far less suited to housing one's garments.

But let us come downstairs in this closet question. In any halfway-civilized house, some provision is made upstairs for the clothes we are not wearing at the moment. But many of our other possessions are completely ignored. The downstairs coat closet, for instance, is usually far from adequate to the housing problem imposed upon it. Here are just a few of the things apt to be found in coat closets, besides the coats from which such cubicles take their names: golf bags, poker chips, card tables, hockey sticks, backgammon boards, footballs, ping-pong sets, tennis rackets, hobbyhorses, roller skates, ice skates. Not to mention seventeen kinds of rubbers and galoshes, with an umbrella mixed in here and there. And if the closet is large enough to make it possible, even such occasionally used objects as a tea wagon or a doll carriage.

As the closet is usually a deep hole with no light at the back, the confusion resulting from such a conglomeration of objects is illimitable. The coat closet of a small house which is the home of a variegated family — for instance, one father, one mother, one son, one daughter — is a despair to the housekeeper and a source of exasperation to every member of the family. Each one, in turn, will burrow around in it to find the particular possession he wants at the moment, mussing up everyone else's things, and usually berating them for being in his way.

Now, if thought were put upon it at the time of building a house, there is no reason why some provision should not be made for the innumerable possessions of a normal family. Things must eventually be kept somewhere, and should have a proper place, so that they can be available when wanted and out of the way when not in use. Most houses, in our climate, have a vestibule. Why can't this vestibule be made large enough so that two closets can be built in it, one on each side? One with shelves at the top for hatboxes, with cubbyholes at the side for rubbers and galoshes, with hanging space for coats; the other with shelves for skates and boxes of games, and standing space for such paraphernalia as golf bags, card tables, and tennis rackets.

One dreams of closets where the family possessions can be housed in orderly convenience, but one rarely meets them. I did, just once, see a pair of closets that, from the point of view of a housekeeper, were just sheer beauty. They were in a very small house, and the architect had made the door between the hall and the living-room a deep, arched one, with eighteen-inch wood panels. The effect was charming, making a little vista of the entrance to the living-room. And the panels opened. In the wall, on each side of the door, were closets. In one the lower part was for card tables. Four card tables could stand there, out of the way, but immediately accessible to the room where they were needed. Above were shelves about four inches apart, in which were kept the innumerable games of the family — all right there at hand for the living-room or dining-room, where they would be used. And on the other side of the door was a wood closet. One opened the panel and there, in a space eighteen inches by five feet, was stored a quarter of a cord of wood for the fireplace in the living-room. Imagine how nice it would be not to have to ask the man of the house to go down into the basement for another log for the fire when, after a rather long evening, the supply in the wood basket had run out. Or to come in with a few friends whom one had impulsively brought home to tea, and to be able to build a fire calmly, while one chatted, and not have to go galumphing off to the basement for wood and kindling.

I saw another intoxicatingly beautiful pair of closets which had been created by the charming process of recessing. Two contiguous dining-room windows were recessed about eighteen inches, and in the spaces created were twin closets, one on each side. One was a linen closet, with a series of little glass-knobbed drawers, ever so much more convenient and commodious than the few drawers of a (*Continued on page* 141)



On the second floor there are two closets in the owners' room and children's room, a broom closet, a larger linen closet, and closets in the baths for linen

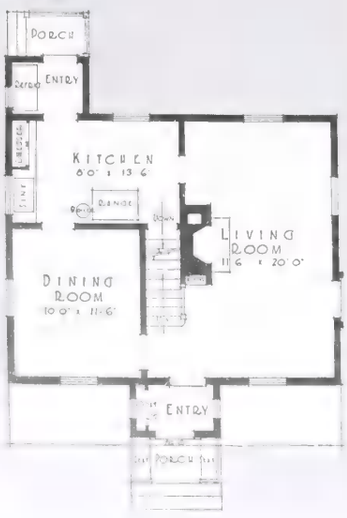
FOR LESS THAN NINE THOUSAND DOLLARS

A House built in Iowa from the House Beautiful Stock Plans of a Cape Cod Cottage

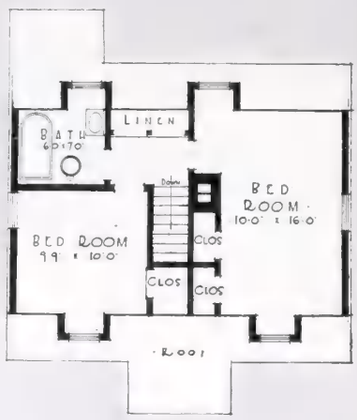
BY GRACE E. CHAFFEE

No house in the Colonial tradition possesses more quiet and unassuming charm than the Cape Cod cottage. Yet it is entirely possible to transport its spreading roof lines, close-clipped gables, and wide, broadly spaced windows far from New England and still retain its architectural integrity, provided there is proper regard for feeling and careful attention is paid to details of construction. Then, if the site chosen for the house lies on a secluded street ending in a wooded pasture, where sheep graze and quail pick their way about, and if a low white fence encloses the building spot, the illusion of consistency is complete. Oak trees shading a flagstone path, a ship's bell dangling its leather thong over a gate, rooms filled with maple and pine and pewter and hooked rugs, testify to the fact that intimacy





In adapting this house to the site, the plans as shown are reversed so that the living-room is on the left and the kitchen and dining-room on the right. Also a screened porch has been added off the living-room. The house is of white shingles laid 11" to the weather with white central chimney, green door, and green blinds





In the living-room are a yellow figured wallpaper and toile de Jouy curtains. Antiques and hooked rugs furnish this room simply and invitingly

and charm and quaintness are universal qualities, at home wherever they are found. Given a deep affection for this type of architecture and the proper situation in which to express it, a Cape Cod cottage may be fitted into an environment totally different from that of its origin.

The cottage illustrated in the accompanying photographs belongs to a teacher in a Mid-Western university who wished to supply her own housing needs, with room for the visits of a grown son and other occasional guests, as well as to secure a suitable setting for a collection of antique furniture, with a total expenditure well under ten thousand dollars. Other considerations limiting the problem were a wooded lot, space for different kinds of planting, outside doors so arranged that service deliveries might be made in the absence of the owner, a garage near the rear of the house to give the appearance of an ell, and a screened living porch on the opposite side. But taking precedence over every other condition was the desire of the owner to build and furnish a thoroughly consistent New England cottage in as direct and simple a manner as possible. This was the criterion which governed all decisions as to construction and decoration.

Eight years before the house took final form, the owner had clipped and filed away a *House Beautiful* sketch and plan for a Cape Cod cottage, and every year thereafter when the first hint of spring provoked the more than usual distaste for rented quarters, the sketch was brought out, sighed over, and laid away again. A year ago, however, the proper wooded lot on a side street was discovered, a lot with a good building spot for a hundred feet of its hundred-and-sixty-foot depth, the rest of it dropping sharply away into a deep ravine filled with native oak and elm and honeylocust. Then the sketch was brought out again, the specifications ordered from *House Beautiful*, and their architect consulted in regard to possible adaptations that seemed desirable. With his help and that of the local contractor, these changes were incorporated into the finished house: the reversal of the house from left to right to take advantage of a view, its slight enlargement, the setting in of a shed dormer at the rear, and a basement plan better suited to the contour of the ground. But these innovations in no way changed the general line and style of the house. As it stands to-day, with its basic plan of living-room, dining-room, kitchen, two bedrooms, and bath, the house is almost identical with that early *House Beautiful* sketch.

Perhaps the greatest problem encountered in the preliminary planning of the house was that of fitting it into its site. Generically, a Cape Cod cottage belongs on a flat plot of ground. With this house, the roots of a great oak tree established the grade at the front, but the rear of the site measured ten feet lower and from there ran down to the level of the old creek bed in the woods. Advantage was taken of these differences in grade to plan a garden on different levels.

The first level starts where the graveled drive on the service side of the house leads through a paneled white gate and on to a grass terrace planted with hollyhocks

and rambler roses against the side of the garage. From here broad stone steps go down to a second garden, which begins where a flagged terrace is set against the basement wall and ends in a pool and a rock garden under the brow of the hill. Between the pool, with its circular stone seat, and a primrose path on the other side of the ravine, oak steps made from logs cut on the site wind down to the lowest level of all, where chipmunks and squirrels and all the birds in the world are at home among the ferns and wild flowers. A narrow white pergola skirted by a perennial border on the second level serves to tie down the corner of the house as well as to shade the stone terrace. From whatever direction the house is viewed, it seems to settle naturally into its location and become a constituent part of it.

The necessity for effecting a compromise between artistic effect and practical considerations was another problem to be faced. Plans for color harmonies sometimes had to make way for reënforced joists and window weights. The local contractor was patient with feminine whims and 'antique notions,' and accommodations ultimately were worked out. Wide floor boards grudgingly gave place to a floor of narrower oak, stained dark to harmonize with the antique furniture. The very definite needs of soil pipe and heating flue took precedence over cherished schemes for built-in cupboards. A truce was finally declared between iron painted butts for the doors, which were retained, and the height of the kitchen window, which was altered. But good construction and good design finally emerged together, white shingles laid eleven inches to the weather, centre chimney painted white, a green door, and shutters on windows that in many places look straight through the house to the woods beyond, all built in a sound and honest fashion.

Although the addition of garage and porch at the sides gives the house an appearance of spread and size, it is most compactly and economically planned to fit the needs of a small family. Certain features in the plan add greatly to its comfort and convenience. Vestibules at front and rear allow for coat closet and refrigerator room as well as helping to conserve heat. The dining-room, distinctly a part of the Cape Cod cottage, serves for more formal entertaining and makes an admirable writing-room for the owner at other times, where typewriter and manuscript may be spread at will, while the cherry chest in the corner holds an adequate filing system. The fireplace on the inner wall of the living-room is sheltered from the draft and at one side of the traffic lanes to the kitchen door. With the angle of the stair rail and newel-post, it allows for a built-in cupboard, rather a pleasing architectural feature.

The partially exposed stairway, contrary to expectation, does not create a breeze, owing to the tight planning of the upper hall. When the shed dormer was added to the rear of the house, a commodious linen closet was arranged inside at the top of the stairs. This space, which affords ample room for linen as well as a sewing machine and chair under the window, is shut off by double closet doors, which give the appearance of paneling when closed, and



The stairway leads up from the living-room. This illustration shows an excellent placing of furniture which permits a small or enlarged group about the fireplace away from the passage to the stairs



In the dining-room the paper and curtains are keyed to the blues and yellows in the hand-braided rug under the cherry table. In the kitchen the walls and ceiling are bright buff, the curtains red-checked hand-woven linen, and the rugs strips of red and blue rag carpeting. Here pots of Bennington pottery and pewter and brass utensils give a zest to housework





In the owner's bedroom the rag carpet repeats the red and blue blossoms on the paper, and the maple furniture is friendly and in the spirit of the house

when open include the passage at the top of the stairs in the sewing-room.

In the owner's bedroom, the extension of the shed dormer adds two windows on the north to the ventilation from the other two directions, and does not interfere with a full-height clothes closet and two smaller ones tucked away under the eaves. The built-in chests of drawers under the slope in the other bedroom provide both balance and storage space.

Downstairs, the kitchen is large enough to serve as an intimate eating spot, and the basement running under the entire house gives ample space for heating, storage, and laundry purposes. Here an additional toilet and shower bath were installed, features making for domestic peace and adjustment, especially when the avocations of the family include tennis and gardening. Everywhere there are cupboards and bookcases built in, and in the back entry is a California 'cooler' for winter use. The house is insulated, supplied with soft water, and, with the exception of a gas heating system which will take the place of the coal-burning furnace later, the house is completely equipped for comfortable living.

The color and style of the furniture, hand-woven linens, and rugs, collected through the years, determined the scheme for the decoration of the interior of the house. Paper on the walls, of course, was decided upon, the correct and quaintly patterned paper to suit the period of the house and the deep ivory woodwork and ceilings. The simplest of Colonial brass lighting fixtures were used to supplement the old lanterns and lamps adapted for electricity. An old red and yellow linen bolster made into a slip cover for a wing chair, and a painted marriage chest, furnished the colors for the *toile de Jouy* hangings in the living-room, while the curtains and wallpaper in the dining-room are keyed to the blues and yellows in the hand-braided rug under the cherry table.

Upstairs, the rag carpet in the owner's room repeats the red and blue blossoms in the paper, and in the other room the small red diamond on the wall seems only a reflection from the quilt on the maple poster bed. A narrow blue-paper border runs along the top of the tile and across the angle of the dormer in the yellow bathroom, and in the kitchen a Staffordshire pitcher and bowls in softest blue furnish the contrast to bright buff ceilings and walls. Here again the color is picked up in the hand-woven linen curtains at the windows and in the strips of red and blue rag carpet on the floor. Even the windows in the basement flaunt red-checked linen curtains against the white-painted brick of the terrace wall.

There is a flavor to living in a house like this. It is an experience like catching the bouquet of a rare old wine, over which one lingers. Wherever one may chance to look, there are color and interest and charm. In the summer, zinnias fill the copper bowl on the window seat and one looks out into a wall of solid green. In winter, a green goldfish bowl has replaced the zinnias, and the ravine has become a white wilderness with the tracks of little wild animals all over its snowy surface. The hand-woven blue tea cloth may be changed to one with a Colonial design of red roses and fruit, and it is hard (*Continued on page* 144)

A Buying GUIDE TO NEW FURNISHINGS



Federal Furniture for a Breakfast Group

ROOM ARRANGED BY R. H. MACY

WHITE WALLS with oyster-white ninon-voile glass curtains and yellow silk damask draperies form a perfect background for the furniture of this formal dining-room, to which the red plum tones of the carpet give warmth and color. The pieces shown, reproductions of Federal American designs, make an excellent group for breakfast in a bay or sunny window. The breakfast table can also be used as a narrow serving table when the leaves are dropped. In this room it is placed in front of a window beneath which is a concealed radiator. On either side the walls have been built out even with the radiator box, and form convenient closets for linens and glassware.

1. *The three-tier tables are copies of an old mahogany one inlaid with narrow satinwood stripes. These are convenient for the display of prized collections of glass or china or they may be used for fruits, cheese, and cakes. Height 45″.*

2. *The armchair depends upon line and grooved carvings for distinction. It is of mahogany with a black horsehair seat.*

3. *A swing-leg table of mahogany with grooved edges and legs and with heavy cast brass feet is a copy of one designed by Duncan Phyfe. Top closed, 39″ x 16″; open 39″ x 51″. Height 30″.*

4. *The side chairs of mahogany with black horsehair seats are of the same type as the armchair.*

5. *The china flowerpots, tea and chocolate pots and jars, on the three-tier tables, are authentic reproductions of late eighteenth- and early nineteenth-century French and English porcelains.*

6. *The carpet covering the entire floor space is a deep reddish-purple plum color of the seemingly seamless type.*



Colonial Furniture for a Living-Dining-Room

ROOM ARRANGED BY R. H. MACY

EARLY AMERICAN FURNITURE is used here for a room combining both living-room and dining-room facilities. In such a room a table either of the sawbuck type, as shown, or, if preferred, a tavern table or a round gate-leg, set near the fireplace, is excellent for the Sunday-night supper or other informal meal. The fireplace is a copy of an early Colonial one and has a bake oven at one side. The wall at this end of the room is pine-sheathed; the other walls are plaster painted a soft moss green with pine moulding, chair rail, and baseboard. The floor is of wide antiqued oak planks. This room suggests an attractive way to remodel an old washroom or kitchen for use as a morning-room.

7. *A Cape-Cod-type maple armchair is upholstered in red glazed chintz sprigged with yellow flowers and has a slip-cushion seat. Chairs of this type may be covered in quilted fabrics, which give them a more formal appearance.*

8. *The milking stool, which comes with either three or four legs, is just the right height to hold one's coffee, book, or cigarettes and has a sturdy dignity most pleasing for a room of this type.*

9. *Maple or fruit-wood chairs are indispensable in a room of Colonial inspiration. This braced-back maple Windsor chair is one of the more attractive types.*

10. *The pine-finished sawbuck table, a copy of an old one, has a top built of wide planks dovetailed together. Top 30″ x 54″; height 30″.*

11. *A pine-finished cupboard has an enclosed closet below, its doors hinged and latched with copies of old wrought-iron fittings. Height 64″; width 32″.*

12. *The armchair matches the side chairs.*

13. *Hooked rugs in either floral or geometric design are appropriate for this type of room. This one has a black background with a red floral design.*

14. *The andirons are Hessian soldiers of cast iron.*

15. *The tin lamps painted scarlet with gold stripings are copies of the old tin candlesticks used at this period.*

16. *China greyhounds make appropriate mantel decorations.*

17. *The covered pewter dish on the centre of the table is in the form of a carp with red glass eyes. This and the covered jar by the fireplace are reproductions of the old Chinese pewter dishes brought back from China in sailing vessels.*



18. *A mahogany console table that can also serve as a breakfast table in such a room as is shown on page* 115 *is intricately inlaid with satinwood. Table top* 36″ x 36″.

19. *The mahogany side chair is also inlaid and has a seat of silk damask.*

20. *This armchair upholstered in black ribbed waterproof fabric is from a breakfast set of classic inspiration in antiqued gray wood with black decoration and painted white medallions.*



The pieces shown on this page are from ALTMAN & COMPANY [18, 19], RUDER BROTHERS [20, 21], *and* JOHN WANAMAKER [22, 23].



21. *The side chair (left) upholstered in black mohair is one of a Biedermeier breakfast-group set of curly maple with decoration in black.*

22. *A table that might be used in place of the pine table in the room on page* 116 *is this maple gate-legged table. Closed,* 36″ x 6½″; *open,* 36″ x 26¾″.

23. *The side chair of maple, a reproduction of a simple Windsor chair, is suitable for a Colonial room.*



Additional suggestions for the two preceding rooms

All the furnishings illustrated in this guide may be purchased at the shops or stores indicated. For subscribers living at a distance we shall be glad to secure the names and



LAMPS

For Different Rooms and Budgets

24. *A white porcelain lamp of urn shape with green-gold decorations and antiqued parchment shade. Height* 25″.

25. *This lamp has a black wooden base with brass gallery, and supports a white globe with a brass eagle. The white parchment shade, banded with black and narrow red and gold bands, has a gold-leaf design of eagle, wings, and tassels. Height* 17½″.

26. *A white marble lamp with swan ornament has a parchment shade with a gold and black fruit border. Height* 25″.

27. *A yellow marble lamp with gray veinings has a shade with stencil gilt finish. Height* 22″.

28. *A white and gray marbleized lamp has a white parchment shade with gold leaf border. Height* 17″.

29. *This useful lamp painted in imitation of tortoise shell with simulated gold mounting has a white parchment shade with gold-leaf design. Height* 30½″.

30. *A silver-plated lamp has ornaments of burnished silver and shade of beige silk. Height* 18¾″.

31. *An antique brass four-candle lamp has a white parchment shade with stripings of pale gold. Height* 17″.

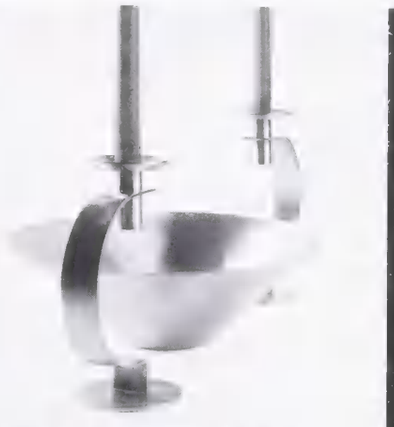
32. *A Pompeian bronze shaft and base with gold-finished swans and mouldings. The shade is of beige silk. Height* 22½″. *The heights given are of lamp and shade.*

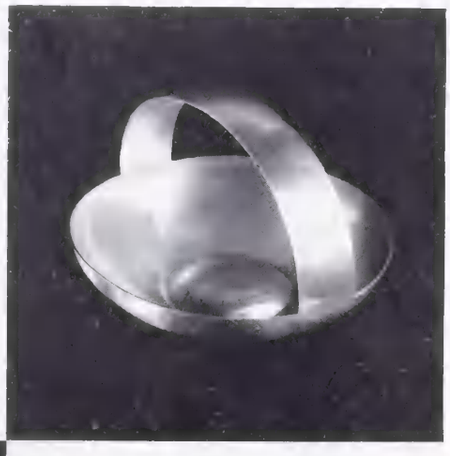
addresses of local dealers who can supply similar pieces. Please refer to pieces by the numbers given. Address Reader's Service, ***House Beautiful,*** 8 Arlington Street, Boston.

34



33





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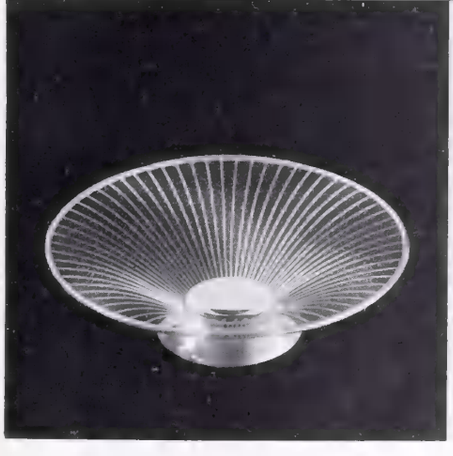


36





38



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41

ACCESSORIES

Of Metal for Various Purposes

33. ***A low flat fluted bowl in burnished or antiqued green copper; 16½″ in diameter.***

34. ***A few pineapples and avocados will make this bowl of burnished copper with serrated edge a decoration of utmost modernity. Height 4″; diameter 12″. Candlesticks to match.***

35. ***A burnished pewter bowl with handle; 9¾″ wide.***

Lamps and accessories on these pages are from W. & J. Sloane [24, 25], Mrs. Wiltbank [26, 27], Tate & Hall [28, 29], Wm. H. Jackson Co. [30, 32], Boulevard Shop [31], Firm of Beed [33, 37], Ovington [34], The Chintz Shop [35], Russell Wright Studio [39, 41], Kay & Rensselaer [36, 38], Modernage [40].

36. ***A beaker-shaped vase of polished chromium for fruit or plants is distinctive in form. Height 6¾″; diameter 8″.***

37. ***An oval burnished or antiqued green copper dish with fluted and plain sides having rolled edges; length 16½″.***

38. ***A flanged beaker of chromium, 5½″ high.***

39. ***A platinum-plate wire basket, 14¼″ in diameter.***

40. ***Polished copper bowl and candlesticks with flared rims of simple form. Height of bowl 3″; diameter 12″.***

41. ***A woven-platinum plate basket with movable handles. Height 4½″; length 13¼″; width 8¾″.***

LETTERS TO A BEGINNING



The garden should have definite boundaries which may be a hedge, shrubs, a fence or a wall

II. Visualizing the Garden Picture

DEAR LOIS, —

Your ideas as to the general sort of planting you want and the snapshots of your new home promise interesting developments. 'What next?' you ask. Suppose first of all you try to visualize your garden-to-be. Close your eyes and see, as vividly as you can, the picture that rises in your mind as you think of your garden. Try to see its details.

To me a garden is first of all a place to relax in, and hence needs privacy. This implies definite boundaries — an enclosure limited by a hedge, shrubs, a fence, or a wall. Picture any one of these as you would like to have it.

Try the front grounds first. I imagine you see shrubs against the foundations of your house, and possibly about the sides of the lot, and a sweep of lawn. To make this lawn area as spacious as the width of the lot permits, keep it unbroken. I know you won't cut it up with cookie-cutter beds, but be cautious in your use of specimen shrubs and evergreens. Some of them are lovely, and they have their place — but I doubt if that place is on a small lot. They often give a spotty effect. In an expensive residence section in a near-by suburb there is a house, attractive in appearance and seemingly well built, that is spoiled by its planting. I have n't counted them, but I should guess that there are fifty shrubs, one of a kind, scattered all over the lot as if they had been sprinkled from a huge spice box. They are good shrubs, many of them expensive, but the effect of the whole is sadly cluttered.



Don't have cookie-cutter flower beds on your lawn

Study your mental picture of the planting against your house and toward your boundaries. Don't you see an irregular sky line, a columnar evergreen here, a rounded mass there? Anyone who plans a garden must think in three dimensions — must consider plants not as single specimens but in relation to the whole, their lines, their height, their scale of size in proportion to the house, their color and their texture. By texture I mean the characteristics of their foliage — whether large or small, loose or formal, dull or glossy. Compare, for instance, the light, feathery foliage of Thunberg spirea with that of an arborvitae or a rhododendron.

As you visualize your garden remember that you will not have the same picture throughout the year. In the spring and early summer you will have the flowering shrubs, in the autumn shrubs with berries or colored twigs, and in the winter you will find the evergreens the dominant note. In your perennial border you will have a succession of bloom from the first bulbs of spring to the last chrysanthemums of fall.



When you plan the garden you must think in three dimensions as well as two

Your picture, too, will vary according to your point of view — whether you are inside looking out, or outside looking in. This was unpleasantly brought home to me not long ago. I had seen my back yard always from my bedroom window or as I walked among its flowers, and had delighted in its drifts of color and in the shrubs and vines banked along the back and side fences. But one day I came home from the market by way of the alley and through the back gate! I could n't believe it was my garden. Where was my graded color scheme, my careful arrangement of low-growing plants near the front of the border and higher ones toward the back? Everything looked so bare. I was stunned for a moment, then stopped to study the situation.

GARDENER *from Hinda Teague Hill*

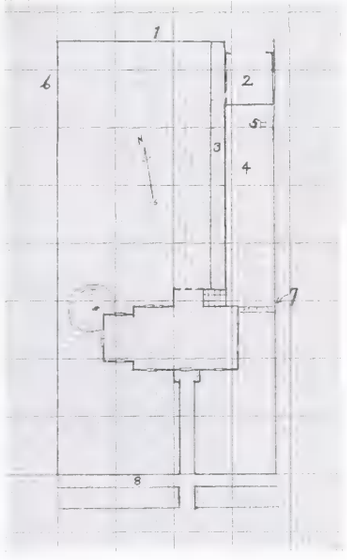
I discovered that I had planned the whole with reference to my bedroom windows. From that point I got a good view of the middle and far end of my garden, but could see little of the planting against the house. From the alley the view was reversed — and I saw that there was n't any worth-while planting against the house. Oh, there were numerous little things — some of my choicest smaller iris, two or three rare Sedums, clumps of Heuchera, aubrietia, and Arabis; but nothing to give height, nothing with the air of stability demanded by proximity to the house. The rear fence shut off all view from the alley of the east end of the garden, and the view of the west end was a failure.

'That's all right,' I can imagine you saying, 'but how do I achieve this picture that I have visualized? How do I assemble earth, plants, brick, and all these materials?' If you will keep in mind that it is in the assembling more than in the materials themselves that success lies, you won't go far wrong with your planning. Decide what effect you are trying to get and work consistently toward that end. The rest is more or less a matter of mechanical details which I shall try to give you in as nearly ABC form as possible. Remember that this is only an introduction to a big subject. I am just trying to simplify a few general principles so that you can more easily understand the reading you do and the advice you get from other sources.



Texture plays an important part in the garden. Compare, for instance, the light feathery foliage of Thunberg's spirea with that of arborvitae

First of all, draw a plan of your entire place. It is n't nearly such a difficult job as it sounds, and it is labor well spent. I suggest this as the first step for two reasons. By getting down on paper the entire lot and all permanent structures you can see and consider the whole at one time. In the second place, it is vastly easier to do your first planting with a pencil. When you change your mind as to what to plant where, you have only to erase a few lines, draw a few more, and the change is made. It is n't nearly so simple when you have real plants in real earth. The easiest way to draw a plan to scale is to use graph, or cross-section, paper — which is merely paper marked off into little squares. Let each square represent, say, a square foot of land.



First of all draw a plan of your whole place on cross-section paper. The numbers on this refer to the following features: 1. Paved alley back of lot 2. Garage 3. Walk 4. Service Yard 5. Incinerator 6. Unsightly grounds next door to be screened 7. Hedge & Bidewa

After outlining the lot on paper, locate the house accurately and draw it in outline. There is no necessity for dividing it into its various rooms, but you should indicate all outside doors, windows, and steps, as these determine very largely the position and height of shrubs to be planted about the house. Next, locate any other fixed features, such as garage, walks, drives, terraces, fences, incinerator. Everything so far should preferably be inked in. If there is any planting already on your lot, — trees, shrubs, or vines, — add this. Mark the points of the compass so that sun and shade will be indicated.

Now, with the picture of what you want in your mind, and the outline of your house and lot on paper, you are ready to begin your planting plan. Map out roughly in pencil the space you want to give to foundation and side planting, the location of your perennial border and of any planting you need to screen the service yard, garage, and so on. If the service yard has not already been provided for, give it a definite location, convenient to the kitchen entrance.

(*Continued on page* 146)



Set shrubs irregularly in groups rather than in straight rows

THE EVOLUTION OF A HOUSE

Working Up the Idea in the Architect's Office

BY GREVILLE RICKARD

After a house has been finished and the owner has taken possession, the architect may be fortunate enough to have more work coming into his office to take its place 'on the boards.' He will be providing space for the new drawings in his files and cabinets, and in sorting out the working drawings and details of the finished work to keep in some handy file for reference he may have to weed out a quantity of study sketches that have accumulated from the first stages through to the finish. Usually these have been saved. Most of them now can be destroyed; some he may wish to keep. To look over this mass of sketches is very interesting and can be instructive to the architect. He may be amazed at the quantity of paper used, and amused at some of the ideas he might have carried out if his own better, though retarded, judgment and a sensible client had not intervened.

Good design is often the result of elimination of ideas that are not sound, that do not stand the test of critical contemplation, only those surviving which, after mature deliberation, leave the designer with no feeling of hesitation or doubt as to this particular idea being the most suitable for the occasion.

In commencing the studies for a house, and after certain necessary data have been obtained, a survey of the site, and of course a visit in person, the architect begins sketch plans at very small scale, either one thirty-second or one sixteenth of an inch to the foot. Sometimes in feeling his way he will make minute thumb-nail sketches, as in Figure A, at no particular scale. At a small scale he can see the whole better and waste less time. He has better command over his evolving ideas and can keep them more obediently under his thumb.

Having been given the requirements by the owner, — number of rooms, sizes of rooms desired, style of house and desired materials, and so on, — he begins to lay out the first and second floor plans, always visualizing what the exterior mass will be as a result of the plan. The attic floor and cellar floor need not now be studied, as these can usually be well taken care of after a scheme has been

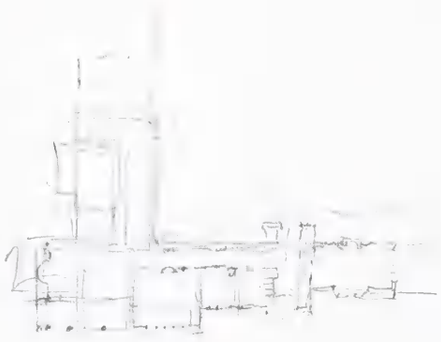


Fig. A. This minute thumb-nail sketch drawn at no particular scale is the first expression of the idea on paper

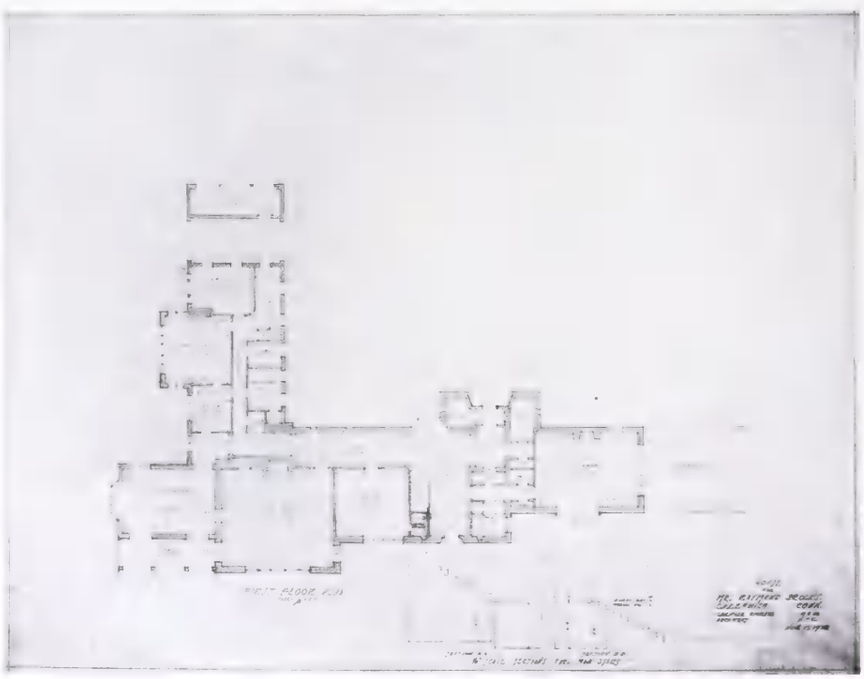
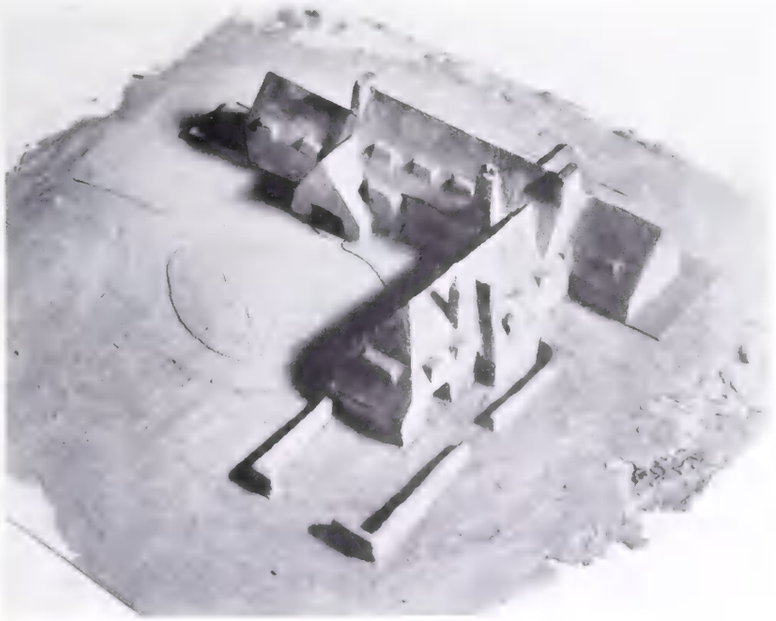


Fig. B. After the house is substantially settled, then working plans are made at 1/8" or 1/4" scale, similar to the one shown at the right



Fig. C. Quick perspective sketches made before the plans are carried too far are invaluable They help the client to see the house more vividly, and they show whether or not the plan works





established. In the majority of cases he will find out before long that the second floor will outsize the first floor in area if the owner's requirements are carried out. As neither a cramped second floor nor a type of residence reminiscent of the blockhouse, with the second floor protruding beyond the first in all directions, is desirable, the owner may be asked to reconsider his original ideas, adding to his first floor requirements, subtracting from his second, or removing some element of the second to the first.

In studying these sketch plans it does not do to work on them too long. The architect must constantly go from plans to exterior

Fig. D. A sketch model in plasticine is also helpful at an early stage, especially in working out an intricate roof line

Photographs by Louis H. Dreyer



Fig. E. Finished models such as the ones on this page can be carried out with various materials to give a true picture of the house as it will appear when built. The house featured in these sketches and illustrations was designed for Mr. and Mrs. Raymond Brooks by Greville Rickard, Architect

elevations and back again, juggling them backward and forward, for what may seem to be a satisfactory plan may produce an impossible exterior, and what may seem to be a choice bit of picturesqueness in elevation may result in an impossible or awkward plan. With study it is practically always possible to have both equally satisfactory.

Above all it does not do, in the early stages, for the architect to get married to a pet idea to the degree that he cannot easily divorce himself from it. This pet idea should not be the tail that wags the dog, as it may easily throw the whole scheme out of harmony. A client can make this easier by not insisting that some feature be used, as some treasured doorway saved from an old house.

In this early attack on the problem, small, quickly made perspectives, and especially bird's-eye sketches, are invaluable. These latter (see Figure C) show at a glance both the plan arrangement and the elevations. An architect experienced in making these can work out some of his plan in perspective and at the same time be feeling out the shaping up of his masses and the intersections of his roofs. In the picturesque type of house, with many wings and dormers, chimneys and crickets, this is a very handy way of studying out your roofing, which sometimes can be the most intricate element in house design. It is quite possible, if one is not careful, to get a pocket between two bits of roof that will not shed water. These (*Continued on page* 149)



THE BATHROOM—A DEVELOPED INTERIOR

BY CATHERINE WOOLLEY

Photographs by Dana B. Merrill



WHEN Mr. and Mrs. Jebediah Jones built their grand new house some five years ago, their bathroom — white of tile, glistening as the inside of a new refrigerator — was the acme of hygienic perfection. So different from Mrs. Jones's mother's bathroom with its wooden floor, dark woodwork, and brownish wallpaper all water-splashed behind the tub.

But when Mrs. Jebediah Jones's younger sister Jessie displayed *her* new house the other day, the bathroom turned out to have fixtures of Copenhagen blue, walls of pale green cement, a dark green lacquered floor, a sand-blasted design in the opaque glass wall at the back of her tub recess, and a silky, aqua-proof shower curtain of apricot which matched the flounce on the dressing table!

Actually, the bath to-day has become our most interesting room from the point of view of interior decoration, for the materials are new and the bathroom uses which they have suggested present uniquely modern problems.

The introduction of color in plumbing fixtures made it possible for the first time to look at this compartment with an eye to decoration, and opened up possibilities for novel wall and floor treatments. Fast on the heels of the new decorative aspect came an entirely new conception of the functional purpose of the erstwhile cubicle.

So long as bathrooms presented a positively military lack of imagination, they could hope to be nothing higher than just bath places. But when the decorators, following the colorists, discovered the bath, — or rather rediscovered it after several thousand years, — the settings for plumbing fixtures suddenly became capable of infinite

Fittings of chromium and crystal glass that will give a new decorative interest to your bathroom are both modern in design and practical in use. Courtesy of Crane Company (upper illustration). Chromium fittings in the modern spirit like those in the lower illustration are suitable with the new colored or black fixtures. Courtesy of Kohler Company



These pewter-finished chromium fittings for the tub (left) are unusual in color and design. Courtesy of Kohler Company



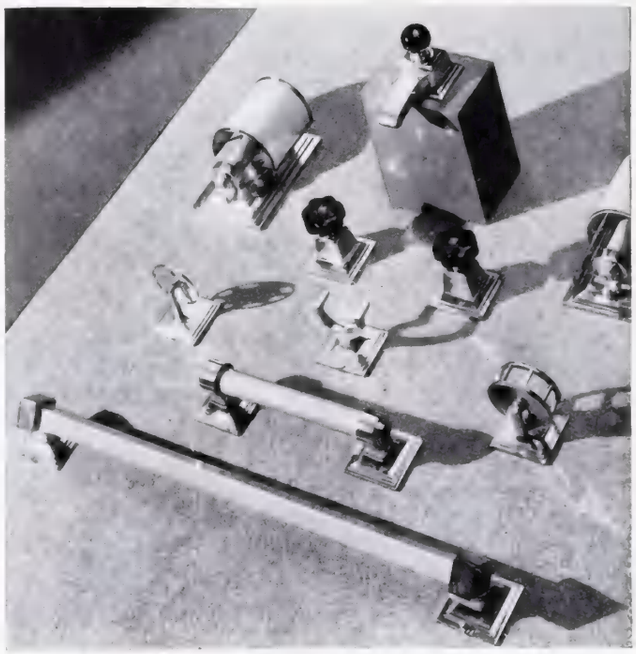
In the above bathroom is a window with glass transparent to the violet ray, in front of which are a chaise longue and table. The walls are covered with a rich yellow wall covering that is washable and fadeless; the floor is tiled with white rubber; the shower curtain of black rubberized moire carries out the decorative color scheme of the black-topped chromium fixtures. The wall cupboards on each side of the mirror are equipped one for the master and one for the mistress of the house

variety. New materials lent new faces, and suggested an apartment of multiple uses in place of the phlegmatic little room we had long taken for granted.

It is now generally agreed, for instance, that the muss of feminine make-up and a good deal of the dressing process can well be transferred to the bath. The bathroom has also come to be regarded as the logical health centre of the home, to include beside the accessories of cleanliness all the additional apparatus for physical fitness — for exercise, snatches of sleep or drowsy relaxation, and sunshine. Our temptation is to jump at once into the exciting possibilities of these suggestions. But first it is important that we consider the most convenient location and plan for the bath, as architects have worked them out.

Is it to serve one bedroom or the entire house? In the latter case especially there is a marked trend toward the separate toilet compartment, which should be accessible from the hall by its own entrance as well as from the bathroom. This is particularly convenient where there are children in the family. If such a plan is followed, a window will be found the really satisfactory means of ventilation for the closet room.

One of the newest conceptions is the bath which opens into two master bedrooms, or dressing-rooms which lead to bedrooms, and is equipped with two lavatories, a bath, and separate shower. Thus it may be occupied for bathing



Chromium fittings of neoclassic design like the above will give a smart modern note to the bathroom

The wall covering in tones of gray, yellow, black, and white, the gray and black rubber-tiled flooring, and the white neoclassic fixtures give the bathroom on the opposite page a distinctive modern note. The bath bar holds not only articles necessary for physical comfort and needs, but also cigarettes and books, and there is a reading light. Both these bathrooms and the neoclassic fixtures were designed for the Standard Sanitary Manufacturing Company by George Sakier. The accessories are from John Wanamaker

by two persons at once. In this case considerable extra space will be required. Whether the bath is large or small, however, it is well to adhere to the square or rectangular plan, which always proves the most economical of space. In a bath of very generous proportions it is sometimes practical to have a round central foyer, providing the separate compartments for fixtures so surrounding it as to form a square plan for the room as a whole.

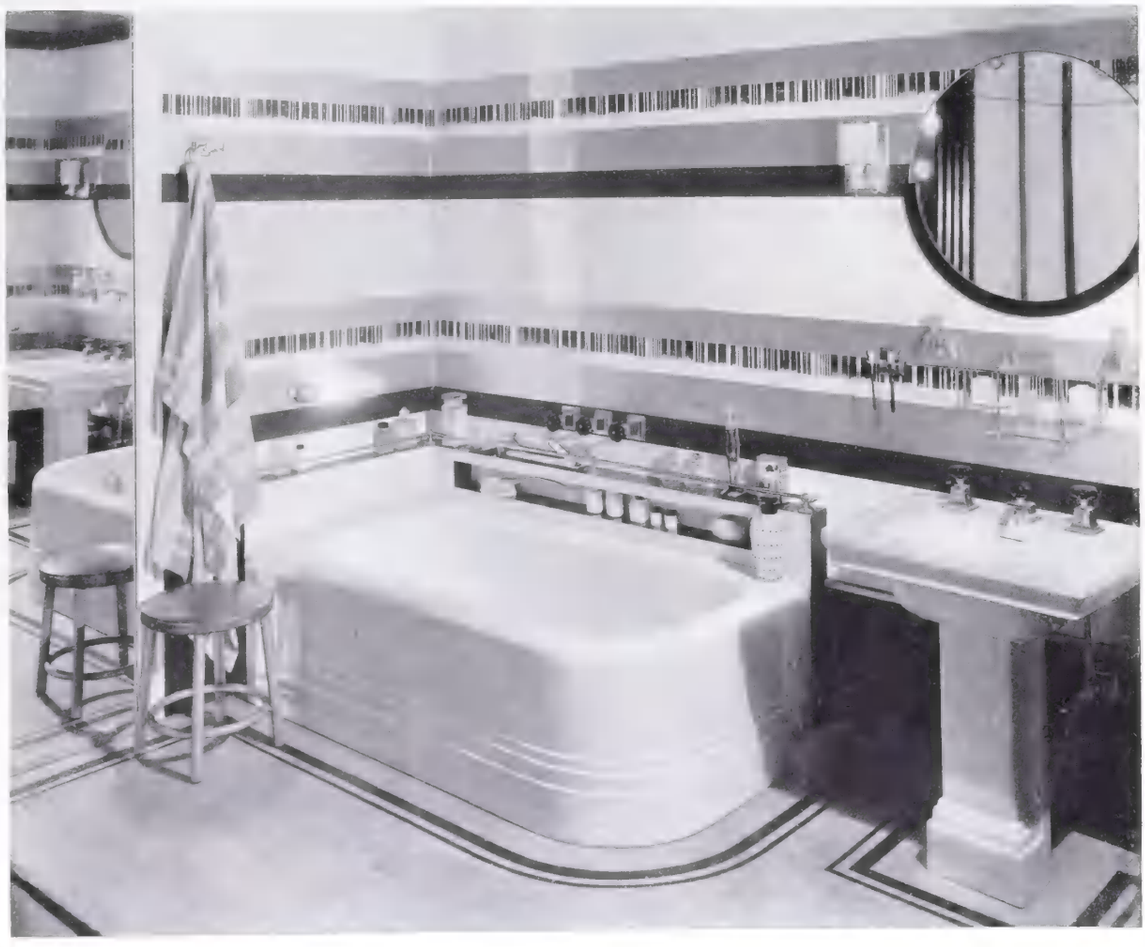
Many architects are placing the bathroom in a corner of the house, that it may receive both morning and afternoon light. Others are contriving a skylight. Sometimes French windows opening on a balcony are possible, and in sunny climates an adjacent solarium is a joy. In any case, the day of the single small window is passing rapidly, and the bath is being made as much of a glass house as possible. The conception of this room as primarily a sanitarium is, of course, the influencing factor in the new desire for sunlight here.

In arranging the bath, beside the placement of the three main fixtures space should be planned for a dressing table and stool with direct light from outside. This convenient feature requires very little space, but should be equipped with drawers or shelves. A three-sided style is available which fits snugly into a corner. Every complete bathroom has also its chaise longue, the place for which is directly beneath the windows, — in a bay, if possible, — whose panes, admitting the violet rays, will enable you to vary your bathing medium with water and sun rays.

The more elaborate bathrooms now add a dental lavatory to their equipment, as a sanitary improvement and to make the bath accessible to more than one person at a time. At least two medicine cabinets are necessary — one for the master and one for the mistress if they share the room. Their most satisfactory location is in the wall flanking the lavatory; and beyond these two sets of towel shelves, reachable without stooping and protected by sliding glass doors, are convenient. Beneath one set of shelves a cupboard for large bottles and bulky preparations can be built in, while space in the wall for a metal hamper will balance it beneath the other. Or if you prefer to have these standing in the open, use the top of the chest for bath accessories. A low-rimmed shelf along the back and ends of the tub will accommodate soap, magazines, cigarettes, and the wrist watch we forget to remove.

Somewhere another glass-doored set of shelves should be tucked in for reserve towel supplies, with drawers to hold the cleaning powders and cloths. You will find an available nook for this purpose when everything else is in place. If it is desired to use the bathroom as a gymnasium, space should be left in one corner for a floor pad and the reducing, rowing, or weight-lifting machines, some of which will need to be attached to a wall. Scales are an asset, to check up on the good work.

All these points must be considered before proceeding further in the creation of the bathroom. The next question of importance is that of plumbing (*Continued on page* 151)



WHY SHOULD THE GARDEN HAVE DESIGN?

IV. Balance and Rhythm in Landscape Design

BY ROSE GREELY

WHEN all English gardens were formal, in the time of Queen Anne, Addison wrote in the *Spectator:* 'An orchard in flower looks infinitely more delightful than all the little labyrinths of the most finished parterre.' In a revulsion of feeling against the studied formality of the gardens of his time, he chose an illustration which seemed to him to express a definite departure from the field of design to the field of nature. But he was not entirely fortunate in his choice, for an 'orchard in flower' has the beauty of orderly rows of trees as well as the beauty of flowers. In other words, it has design, as all successful man-made planting has. Curiously enough, Addison hit upon an example of planting which illustrates in the simplest form the three elements of design — harmony, balance, and rhythm, the perfect harmony that a planting of one variety of tree must possess, the balance of its even rows, and the rhythm of their lines converging in the distance. It is in these qualities as much as in the beauty of its blossoms that the charm of an orchard lies.

In any form of landscape composition, balance plays an important part. Let us consider what the word means. Denman Ross, in his *Theory of Pure Design*, describes balance as some 'equal opposition and corresponding equilibrium . . . equilibrium producing suspension of change . . . a pause — a rest.'

Most people think of a balanced design as a design which is even on both sides, repeating on one side exactly the same unit which exists on the other, like the even rows of the orchard. This is not only balance, but symmetry. Such symmetrical balance is the essence of formality and should be used in landscape design to harmonize with an equally formal house. If one were laying out the grounds of a house, formally planned with symmetrical wings, both of which were used for living-rooms, the formal treatment could be carried into the grounds by developing in the same relation to each wing a pair of symmetrically balanced gardens. See Figure 1. In an extremely formal garden, one which is precise in every detail, there will be symmetrical balance — the treatment of one side will be exactly repeated on the other. But in such definite symmetry one misses something; there are no surprises. Looking at one side of the garden, one knows what the other side will be in form and color. Unless the garden is severely formal, it is entirely permissible and often more interesting to introduce elements of change — a difference of pattern or of color which breaks the symmetry of the design without interrupting its balance.

Just as a pound of lead and a pound of feathers can be balanced on the scales, so it is possible to achieve balance with garden elements which differ in form and color. Unsymmetrical balance in landscape design, as in other forms of design, demands a treatment which does not repeat a unit of the same size and shape, but achieves equilibrium by different units so planned in size, shape, and weight that they give a feeling of stability. See Figure 3. For instance, a walled garden on one side of a house may be balanced by a smaller enclosed laundry yard on the other side, if the wall of the laundry yard is higher or more heavily planted than the garden wall, so that its heavier weight balances the greater extent of the other.

The examples of balance quoted above, symmetrical and unsymmetrical, have been taken to apply to the structure of the garden, as this must be designed before any of the detail of architecture or plants is introduced. Whether the plan is symmetrical or unsymmetrical depends on the degree of its formality, but in either case it must have balance to give it a feeling of stability. A feature of interest on one side of the garden will usually demand a feature of equal weight on the other, even though these features are not the same. There may be two seats built into the wall, one on each side of the garden. Or there may be a seat on one side only, and steps on the other leading to an upper level,

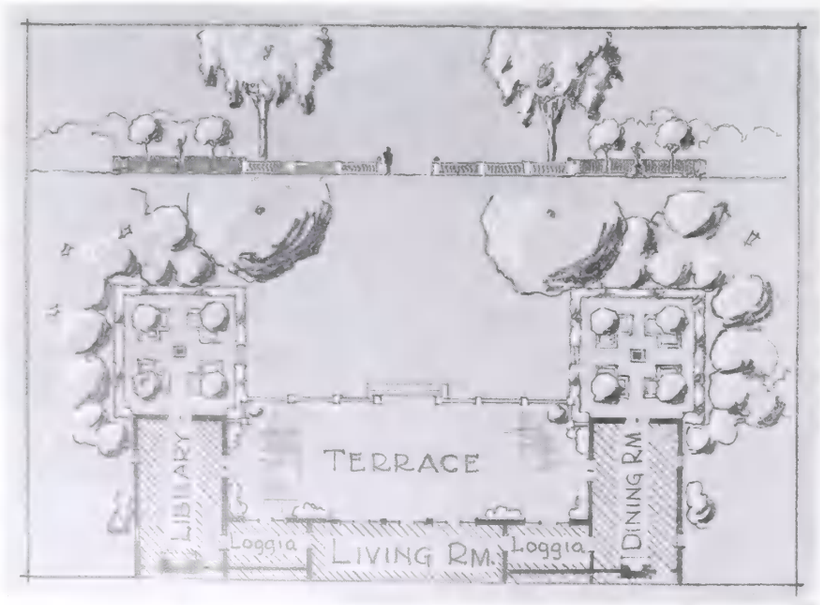


Fig. 1. *This plan demonstrates symmetrical balance in the design of the garden, where two identical gardens are placed at the ends of two wings of a formal house, each containing a living-room*

Photograph by Frances Benjamin Johnston



The planting of this garden is an excellent example of unsymmetrical balance where the low, densely flowering dogwood balances the high open branches of the locust with its underplanting. In the garden of Mrs. Edward B. Burling. Rose Greely, Landscape Architect

if the seat and the steps are so planned that they produce mental equilibrium.

In the placing of movable objects in the garden, the matter of balance is especially important. Here, fortunately, the amateur does often consider the subject of balance, since it is so apparent there is something wrong if they are placed in a disorderly fashion. Symmetrical balance is simplest. It is easy to achieve equilibrium by using two pots of flowers, one on each side of a seat. But most interesting effects can be achieved by making balanced groups of pots which are not the same in size and number. In the grouping of garden furniture a symmetrical placing is not always desired, since one is arranging the group for use as well as for beauty. But by a careful study of the mass and line, groups of chairs may be placed unsymmetrically with perfect balance.

More often sinned against, and quite as important, is balance in planting. Whether or not it must be symmetrical balance depends on the degree of formality of the garden. If it is very formal, a French garden perhaps, the planting will be exactly symmetrical not only in placing, but in size, shape, and habit of growth of the plant itself. See Figure 2. If it has a lesser degree of formality, as in a Spanish garden, the planting will be symmetrical in plan but not in appearance: an oleander perhaps in the centre of each parterre, but with the growth of the plants uncontrolled so that they have not the same mass. If the garden is formal in plan but not in planting, like the typical English garden, its architectural elements will be symmetrically balanced, but its planting entirely unsymmetrical. This does not mean that the planting will be unbalanced, but that the balance will be a subtle one — groups of phlox may be repeated down the length of the flower beds, not with even numbers or at the same distance, but so placed that a large mass on one side will balance two smaller ones on the other.

The informality of most small houses requires in the garden this unsymmetrical balance, which is most difficult to achieve. At the entrance to a New England Colonial garden, for instance, an elm planted inside the garden

fence, and a vine on the fence below it, may balance a prostrate mass of yew on the other side of the gate. See Figure 4. The density of the yew and its deep, rich color will give equilibrium to the larger mass of the deciduous planting.

It is difficult to achieve balance in the planting of a perennial garden of which one border is in full sunlight and the other border in shadow. First there is the question of balance in outline. If there is a tree far to one side of the garden, there should be a balancing mass on the other side also, although it need not necessarily be another tree symmetrically placed. An elm near by on the right side may be balanced by an elm farther away on the left, or an apple tree may be balanced by a mass of lilacs. When there is a satisfactory balance in line and mass, there is still the difficult problem of balance in color — particularly hard to solve in this case since the shadows of the trees on the borders are not opposite each other. On one side there is blazing sunlight which is adapted to the growth of peonies and hollyhocks; on the other side the roots and the shade of the tree, where only shade-loving flowers will grow.

It is a nice question how to adjust the planting of the borders to get balanced masses of flowers, not necessarily all the same, but with the same flower and foliage mass repeated frequently enough to carry on both sides the balance of the garden. There are no rules that can guide the designer here. He must know his plants well enough to be able to select the right thing, some plants which will grow both in sun and in shade, and others — some shade-loving, some sun-loving — similar enough in color and in habit of growth to balance each other.

Even more subtle than the type of balance which is planned without symmetry is the third element of design — rhythm. It is defined by Denman Ross as 'repetition of movement . . . repetition at regular intervals,' or 'changing sensation at regular intervals.'

In most gardens rhythm is expressed in many ways, of which one is hardly conscious. If it is absent, however, if a line breaks and is not repeated, one is unpleasantly disturbed at once. A well-designed flight of steps mounting to the top of a retaining wall, breaking for a level terrace, and mounting again at the same angle to another height, is one example of rhythmic movement. The uniform angle of the flights, the breaks at the head of each flight occurring either at regular intervals or at intervals which increase or decrease in rhythmic succession, give a repetition of movement which is very pleasant. But if the rise and tread of the steps in the different flights are varied so that the angle of the steps is different, and the

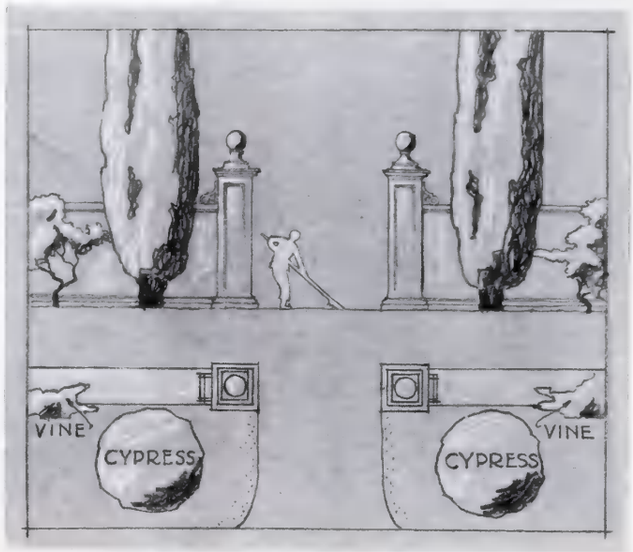


Fig. 2. Again a formal and evenly balanced design is obtained here, where a cypress and a euonymus vine are equally spaced each side of the gate

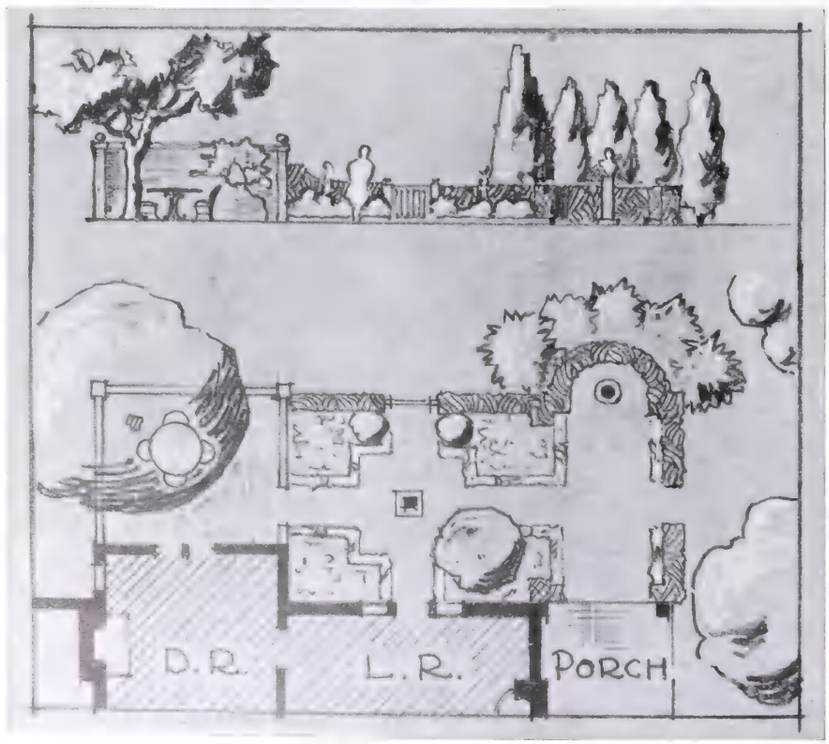


Fig. 3. A house with an informal plan such as this has to have unsymmetrical balance in the garden plan as well. Here the large tree on the terrace is balanced by the darker mass of evergreens behind the statue at the end of the grass walk from the porch

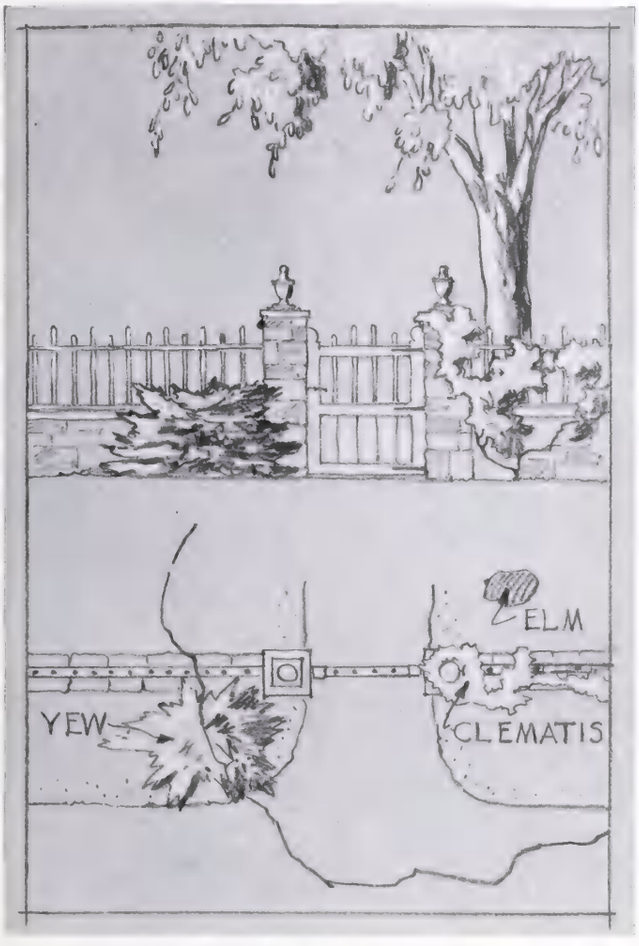


Fig. 4. Here, although there is a symmetrical architectural structure, the planting does not repeat this symmetry, yet there is balance between the dark heavy mass of prostrate yew and the light vine and tall tree beyond

relation between the various flights is unstudied, the rhythm is at once interrupted and one has an unpleasant sensation of check — unless the changes in angle and relation are studied to be themselves rhythmical. The use of water lends itself particularly to a rhythmic treatment in the garden: the play of fountains, with carefully graded jets of water; the repetition of water basins in a cascade, similar, or increasing in size as the water descends; or the slow movement of water in low basins which are planned for changes of direction at regular intervals.

When there are no architectural effects in the garden, rhythm can be introduced by the repetition of plants in masses or individually in sufficient numbers to catch one's attention. See Figure 5. The relation may be one of form, — flowers, shrubs, trees, planted behind each other in mounting masses, — or it may be one of color. A repetition of accents of white at regular intervals in a flower garden will create a very definite change of sensation. Even in an entirely informal garden, where the beds are filled with flowers of every color and hue, it is frequently possible without undue formality to repeat one flower at regular intervals. Used in this way, the gray mass of lavender or the heavy foliage of peonies will give restful order to the simplest cottage garden.

In planting the small garden, where it is necessary to express unity by limiting the variety of plants used, the plants may also be used for rhythm. One group of flowers at each blossoming season should be repeated often enough to dominate; tulips and blue phlox, for instance, in the spring, followed by iris and peonies, then Delphiniums and lilies. There will, of course, be other plants in bloom at the same time, but they should be limited enough in quantity and variety to allow the important flower motive to dominate. In the larger garden, many varieties of flowers can be used as one important detail, but if the garden is small, one must select with restraint or run the risk of losing unity and rhythm in the planting.

So many and so varied are the problems of garden design that one is apt to be carried away into fulfilling one at the expense of another. It is well to keep before one all the rules of the game. The grounds must be designed not only for abstract beauty, but for use as well, with particular consideration for the special requirements of the family to whom they belong. But it must be remembered that the particular function of a garden is to be lovely, and that no matter how practical may be the arrangement of roads, tennis courts, and other units, if the garden lacks beauty it entirely fails in its function. To achieve that beauty, the landscape composition, like other forms of composition, must be designed for harmony, balance, and rhythm.

The requirements of harmony are three: first, there must be harmony of scale between the house and the garden so that the house will seem neither too big for its setting nor too small; second, there must be harmony of architectural style between the house and the garden so that the setting is an essential part of the whole composition; and third, whether in a formal garden or a (*Continued on page* 149)

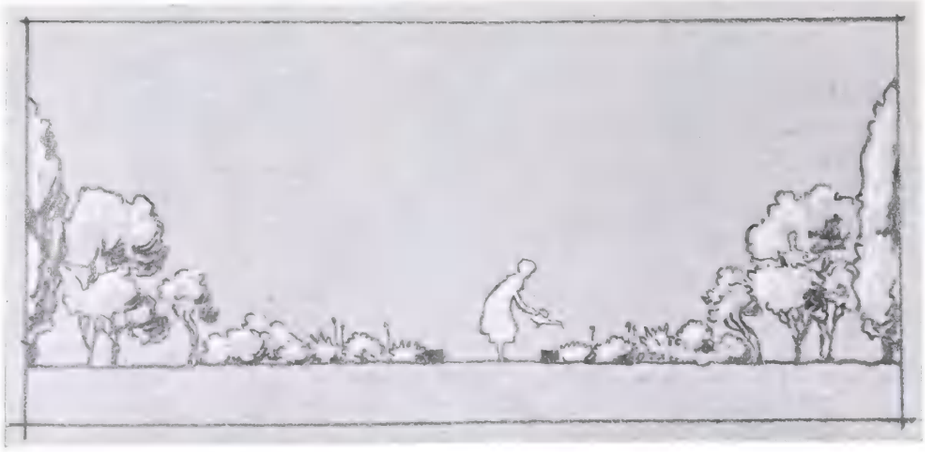


Fig. 5. In this planting there is a rhythmical movement of the masses of plants, rising at decreasing intervals from flowers to shrub, flowering trees, and cedars

FIRE PREVENTION *before* YOU BUILD

BY ETHEL PEYSER

WHETHER owing to a tremendous optimism in the United States, or to a supreme carelessness in regard to life and property, the country's fire bill in 1929 amounted to $459,445,778, with a loss of approximately 10,000 lives! Such conditions do not exist in Europe, where building construction is generally old-fashioned and the art of fire fighting rather primitive. Consequently this frightful waste of property and life must be somewhat attributable to the citizenry.

Therefore let us consider carefully a few safety measures before we build, rather than regret afterward — when it is too late!

The first thing to be done is to consult the architect as to his provisions for fire protection as well as for beauty and convenience: and later make it your duty to visit the house often during the course of its construction to be sure that the specifications for fire protection are being put into effect.

Many municipalities have enacted building and fire codes. In these are set down the ordained methods for assuring safety. But should you live in a district where no such enactments exist, you can always obtain the code published by the National Board of Fire Underwriters of New York City, as well as the National Electrical Code, if your home is to be wired for electric current.

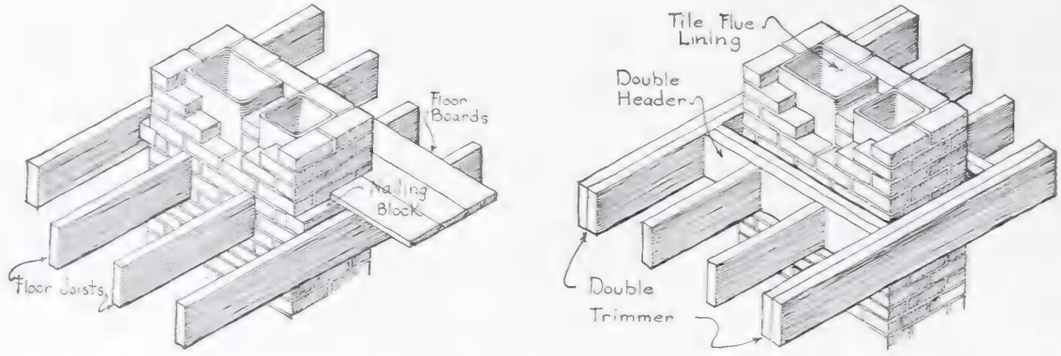
Naturally the house you build should be protected against fire as far as is possible. None of us are Siegfrieds, to go unscathed through flames! But it is difficult to build an all-fireproof dwelling house. The public building of concrete and metal trim is ideal from this point of view, but these materials have not yet been artistically and economically adapted to the house, in spite of their obvious advantages. With fire-retarding or fireproof inner construction, and such roofing materials as will be effective against flying firebrands and sparks, it will have reasonable protection in districts far removed from an efficient fire department. But if fireproof materials cannot be used, you can still build houses which are in a measure flame-defying, if you will give thought to the subject.

CHIMNEYS

In the 'before you build' period, you must first consider the construction of the chimney, for the badly built chimney is the major structural cause of fire in every state of the Union. The chimney must be self-supporting — that is, it must stand on its own foundations and not have any of the wooden timbers framed into it, nor should it rest upon them lest it settle as the house settles and so become dangerously cracked. In these cracks the heated gases and sparks collect and cause fires. The walls of the chimney should never be less than four inches thick. With the four-inch wall a flue lining should always be used.

Some of the common causes contributing to defective chimney fires, according to the National Board of Fire Underwriters, are: —

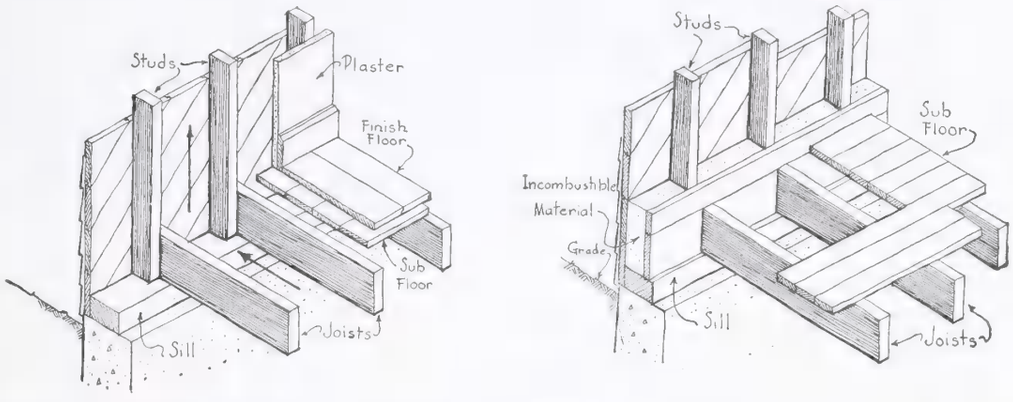
1. The use of terra-cotta sewer pipe, or other unprotected hollow tile or hollow blocks for a chimney.



On the left is a section of a chimney showing floor joists, boards, and nailing block built into the brickwork, which will result in fire hazard and cracked plaster. The correct way of framing about the chimney is shown on the right, where all woodwork is kept at least two inches away from the brick

2. Chimney walls constructed of brick laid on edge.
3. Chimney walls built with brick laid flatwise, but only one brick thick and with flues unlined.
4. Chimneys supported on the timber construction of buildings, or brackets; or insufficient masonry foundation when the chimney rests on the ground.
5. Two or more connections to a single flue.
6. Woodwork built into the walls of the chimney, or placed in contact with the exterior surface.
7. Smokepipes which enter the chimney in vertical runs.
8. Carelessness in sealing connection between the smokepipe and the chimney, and failure to anchor the pipe to the chimney.

Do not move into your house before your chimneys have been thoroughly tested to ascertain their complete tightness of construction. After the mortar has well hardened build a smudge fire of damp wood, or other dense smoke-producing material, in the base of the chimney, furnace, fireplace, or other heating appliance in connection with the flue under test, and close the flue tightly at the top. The escape of smoke into other flues, or through the chimney walls into the rooms, will indicate that there are openings or cracks in the chimney that make it unsafe. Test every flue in this way. And, may we say, never build a fire in your hot-water or steam furnace unless there is water in the boiler.



There is no fire-stopping at the wall in the sketch at the left, with the result that each space between the studs acts like a flue to draw flames upward. In the sketch on the right this opening is stopped by some incombustible material such as concrete

FIREPLACES AND HEARTHS

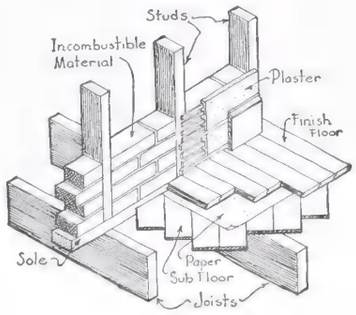
The walls of the fireplace should never be less than eight inches thick if made of brick, and twelve inches if made of stone. The back of the fireplace should be lined with fire brick or cast iron. The flues must be large enough for the draught, and also to be easily cleaned out and *kept* clean, preferably not smaller than one hundred and forty-four square inches in area. They should have fire-clay linings, or, if they are very large, fire-brick. There should be a twenty-inch hearth of incombustible material reaching into the room from the edge of the fireplace and extending eight inches beyond the fireplace at both ends. This will thwart over-athletic sparks from doing damage. A fire screen should always be used if a fire is left on the hearth in an unoccupied room. No woodwork should be placed within four inches of the back wall, and a wooden mantelshelf should not extend too far over the fireplace or it may char and cause a fire.

THE HEATING PLANT

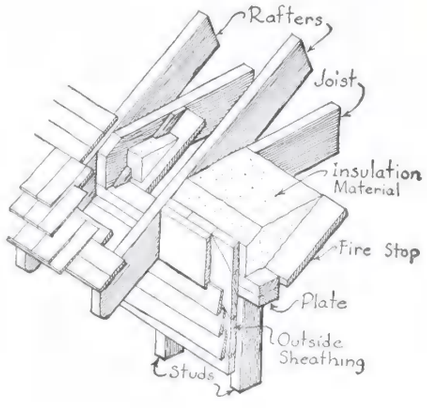
Any heating plant from established designers is safe when it comes from the factory. Your duty after it is bought is to insist upon proper installation. See to it that your boiler, warm-air furnace, coal range, incinerator, and so on, are set on non-combustible bases and reasonably distant from combustible construction. If the range or the heater is nearer to combustible walls than four feet at the sides or back and six feet at the front, line the walls with asbestos metal sheeting or some other good fire-thwarting material. If you use metal there must be an air space between it and the wall. Sufficient clearance should be established if the entire ceiling is not of fire-resisting construction, otherwise there should be some protection over the heater.

Remember that all the tentacles of the heater extending up through the house are part of its construction. Steam and hot-water pipes should be protected by metal tubes when they pass through combustible floors or ceilings, or wooden lath and plaster partitions. Pipes from a warm-air furnace passing through partitions or contained within them should be protected by an outer pipe and an air space or by corrugated asbestos.

Hot-air registers opening in any woodwork or combustible floors should be surrounded with borders of incombustible material, not less than two inches wide and securely set in place, to (*Continued on page* 143)



At the interior partitions there should be fire-stopping, as is shown above, where bricks are used to block the openings between studs. At the right is shown fire-stopping at the cornice. With draft stops thus included at intersection of exterior and interior walls with floor, ceilings, and roof, the passage of fire through hollow spaces will be prevented



Photographs by John Wallace Gillies



A seemingly unfortunate problem involving a narrow, deep lot much higher than the street was successfully solved by building the garage at the street level with the house rising behind it. Frank J. Forster, Architect

THE GARAGE'S PLACE IS IN THE HOME

The Garage is To-day the Motor Entrance to the House and should be Planned as such

BY BURTON ASHFORD BUGBEE

When the horse was king, there was good reason to keep him in a far corner of the back yard remote from the house; for he was neither an agreeable nor a hygienic companion. When the thing we call progress caused the hitching rack to give way to the gasoline pump, the stable was converted into the garage; and when garages were built especially to house the motor car, they too, by sheer weight of custom, were placed in the farthest reaches of the lot, much as the early horseless carriages were provided with whipsockets. Modern engineering has raised the motor car to a new category, but architecture, alas, changes more slowly, and the influence of the stable is still seen in the distressing rows of auto kennels along the rear property lines of the American scene.

But luckily there is a growing realization that the ghost of the departed horse should no longer stand between us and efficient disposition of the garage. In the present motor age, when the automobile is a perfected and indispensable mode of transportation whose advent has wrought changes in our way of living, the garage serves as an important entrance to the house, and should be so considered. The isolated rear yard is no longer logical or necessary. Briefly, the automobile's place is in the home.

The attached garage in various forms has increasingly come into favor, its value being especially apparent in the smaller property, where compactness is a necessary virtue. The mechanical perfection and cleanliness of the modern motor car have made it far less obnoxious as a neighbor than the kitchen, and we are now able to give the garage its proper place in the house machine in accordance with the dictates of efficiency. Small-house owners and architects are realizing that integration of house and garage, especially in suburban properties where the owners are likely to drive their own cars, will pay dividends of convenience, economy, and good appearance.

The advantage that will appeal most obviously is convenience. Our kitchens are scientifically planned to save



The arrangement above, which takes up little room, is an excellent one for a small plot, combining a driveway with right-angle turn and easy access from house to garage. Albert Hunt and Edward Kline, Architects. Where the lot is less restricted, a garage wing which contains servants' quarters, such as that shown below, is an attractive and practical arrangement. Here it is secluded from the main approach, yet readily accessible from indoors. Frank J. Forster, Architect



steps; in fact, the architect carefully studies the whole house to produce an agreeable and efficient machine for this complex business of living, for the house, within limits, is just as amenable to efficient planning as the automobile factory. Now the garage is an important element in the fabric and should be placed where it may best fulfill its function in relation to the other portions of the house. The garage, in simple terms, is not merely a storage place for cars — it is the motor entrance to the house, just as the front doorway is the pedestrian entrance. It must therefore be easily entered from the street, and readily accessible from the living quarters of the house. The ideal plan permits a direct connection between the garage and the stair hallway, by which one may drive in, get out of the car, and proceed directly to any part of the house. The poorest (and unfortunately the most usual) arrangement makes necessary a long trek through kitchen and service area to reach the living-rooms.

Besides saving footsteps, the attached garage has the virtue of being reached under cover, protected from wind and weather. The motorist will appreciate the joy of being able to step into his car and be off without a preliminary dash through the rain or snow. It is amusing to reflect that in this respect (among others) we are just catching up with our New England progenitors, who, generations ago, hit upon the idea of tying their sheds and outbuildings on to the house to give sheltered access during the snow-bound months of winter. The charm of these farmhouse groups is proverbial, and the very effects we admire so much to-day were founded upon the basis of practicability. The same close relation of house and dependencies, for the same reasons of efficiency, is found in the *manoirs* of the French provinces, and in the smaller urban groups of the Parisian suburbs.

The economies of the integral garage include not only the lower first cost of construction, — obviously three walls or two walls cost less to build than four, — but also decided savings in the mechanical equipment. The isolated garage was always a difficult matter to heat: it called for either expensive insulated underground connecting pipes run from the house, or a bothersome and perilous sort of independent coal heater. The attached garage, on the other hand, is merely another room on the main heating system, and can economically be kept at temperature high enough to overcome the bugaboos of winter motoring — hard starting and frozen radiators. It is also a simple matter to provide electrical and water connections.

On the small property it is essential to utilize intensively every foot of land. We Americans are just beginning to appreciate the canniness of the English and Continental householder, who develops his bit of garden to the rear of the house, away from the prying eyes of the passer-by. The elimination of the blight of the rear garage and the lot-depth driveway permits the (*Continued on page* 151)

Photograph by George H. Van Anda



The low woodshed wing so characteristic of New England farmhouses admirably adapts itself to garage purposes without sacrificing its authentic atmosphere of Colonial times. Roger H. Bullard, Architect

HOW TO DO IT

NOTE: *Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, valuable compilation of facts about building, equipping, and finishing the house will be acquired.* — THE EDITORS

ENCLOSING THE RADIATOR

[*See page* 112]

IN heating a room with a radiator, choose one of good design in itself, locate it in the room for maximum efficiency, combined with minimum interference with the proper furnishing, and then, since even at its best a radiator is ungainly, do what you can to make it inconspicuous. Painting it to tie in with its background will help, but the ultimate development, short of 'concealed radiation,' which of course is the ideal solution, is the radiator enclosure. Such an enclosure should have an opening at the bottom to let the cold air in, and an opening at the top, sides, or ends, to let the warmed air out. Some allowance should also be made for reaching the valve which controls the heat.

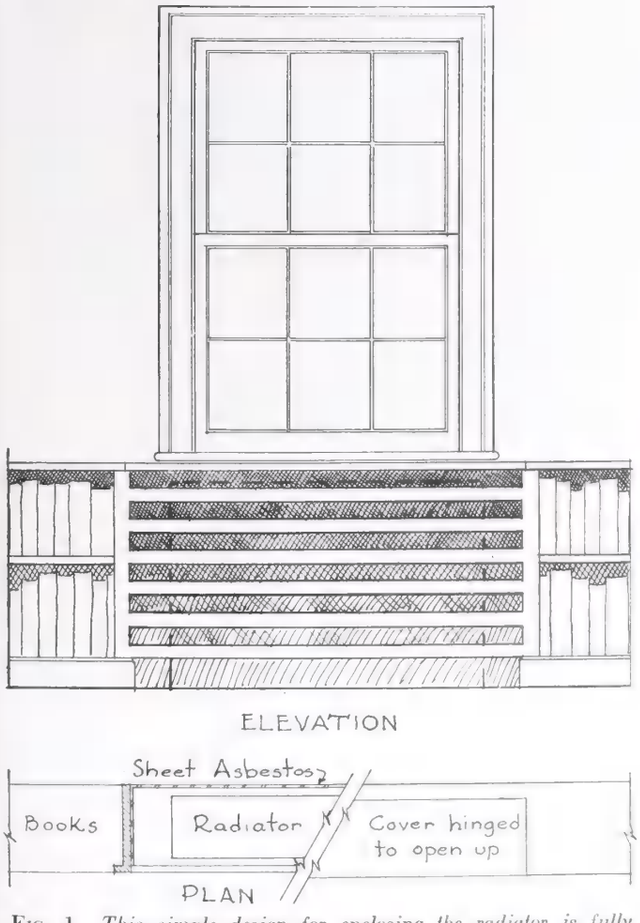


FIG. 1. *This simple design for enclosing the radiator is fully described in the text*

In heating a room, the number of units of heat lost through the house wall, and such, is estimated. The radiator installed is of a size figured to give off a number of units of heat equal to those lost. To ensure perfect comfort on even the most severe day, the entire heating layout is figured on the lowest possible temperature which can be expected in that particular climate, with the result that in normal weather, which after all is most of the time, we have a surplus of heat in every room.

By being enclosed, the efficiency of a radiator is lessened to a degree proportionate to the amount of radiator surface left freely exposed to the air. The top area of a radiator gives more efficient service than the sides, and so an enclosure which leaves the top open reduces the efficiency of a radiator to a lesser degree than one which covers the top. On the other hand, a cover on the top keeps the dust-laden warm air from discoloring the walls and ceiling above it, as is generally the case when warm air is allowed to follow its natural bent and rise freely. Thus the needs and limitations of each separate problem may influence the design, but seldom is there a case where some type of enclosure cannot be used.

Enclosures are made of wood, metal, or a combination of both, and the possibilities in design are almost unlimited. Enclosures can be purchased ready-made, or the radiator can often be covered by the handy man or local carpenter. One of the more simple designs that can be carried out at home is shown. It covers a standard five-tube radiator 40″ long and 23″ high, with ample room (5″) allowed at each end for pipes, and the valve at the top reached by hinging the board across the top to lift as a cover. The baseboard of the room carries around to form the base of bookcases on either side, while the top is continuous with the top of the cases and just clears the window sill. Stock $\frac{7}{8}$″ thick is usually heavy enough for this purpose, and is used here. The strips of wood are $1\frac{3}{4}$″ wide and are spaced $2\frac{1}{4}$″ apart. To avoid too deep bookshelves, the radiator is set no more than 1″ away from the wall at the back. As a protection against excessive heat, the back, sides, and top of the enclosure are lined with sheet asbestos covered with galvanized metal painted black.

Painting the radiator within the enclosure black also proves effective in some designs. Where the design is more open, a thin wire screening, fastened against the inside face and again painted black, helps to conceal what is behind. If this is done, do not run the wire to the floor, for it interferes with cleaning under the radiator, without offering enough protection to make such cleaning unnecessary.

MODERNIZING THE BATH

[*See page* 125]

THERE are many things that can be done to a bathroom to bring it in line with those shown on pages 126–127. One of the first steps is to replace the old wall surface, and there are many ways also of

doing this. If your problem includes doing it on a limited budget, or if you must do it quickly and without fuss and litter, you will be interested in the possibilities of linoleum as a wall covering which can be put on over old walls.

Linoleum can be wiped off with a damp cloth or washed with a mild soap and water. The pattern will not wear off. The colors will not fade. It has no upkeep expense. Walls so covered aid in maintaining an even room temperature and reduce transmission of sound through the walls. Installation is quick and relatively inexpensive.

This material may be laid on any old wall surface. The wall surface is first covered with an especially prepared paste applied with a toothed trowel, and the material then applied as is wallpaper. The air bubbles underneath are eliminated by pressure with a small hand roller or small wooden block covered with deadening felt.

This wall covering may be run from floor to ceiling or may be put on part of the wall only. In laying, the pieces are butted together and make an almost invisible joint. An expert workman may miter the corners, but for the average workman it is best to butt one piece against the other at the corners also. A base moulding and a cap moulding, if the material goes but part way to the ceiling, may be purchased of the same material. The result is a trim wall surface easy to care for and distinctly modern in appearance.

ADDING AN EXTRA CLOSET

[*See page* 108]

THE article by Miss Dykema will arouse envious desires in many a housewife and will undoubtedly send her searching the nooks and corners of her house in the endeavor to find somewhere a small space to build just one more closet to house just a few more wandering objects. For the help of these readers, five ways of adding closets to a house where there may seem to be no more space for one are given. They can all be added without the necessity of calling the plasterer, since in each instance they are built of tongued-and-grooved matched boards.

In Figure 2 are shown closets built in the corners on the inside wall of a bedroom, making a recess for the twin beds between them. These closets are deep enough to take pole and hangers. The plan shows just the construction necessary for the carpenter to build them.

Figure 3 shows similar closets built in the corners of an outside wall, with the recess utilized for dressing table and mirror placed in front of the windows.

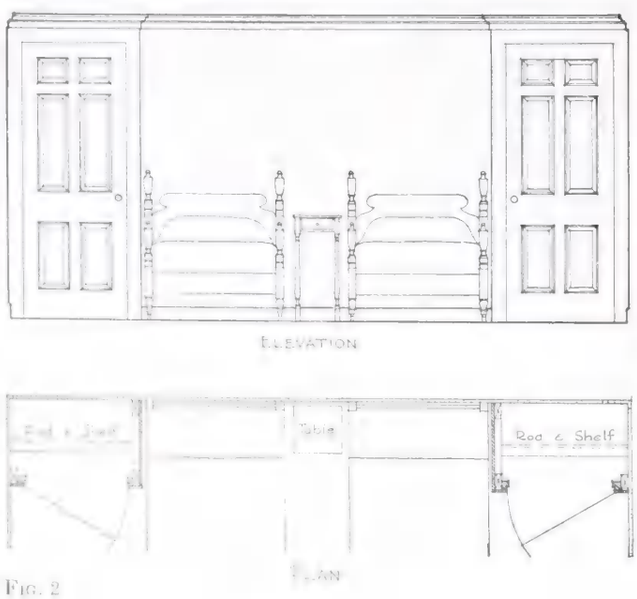


FIG. 2

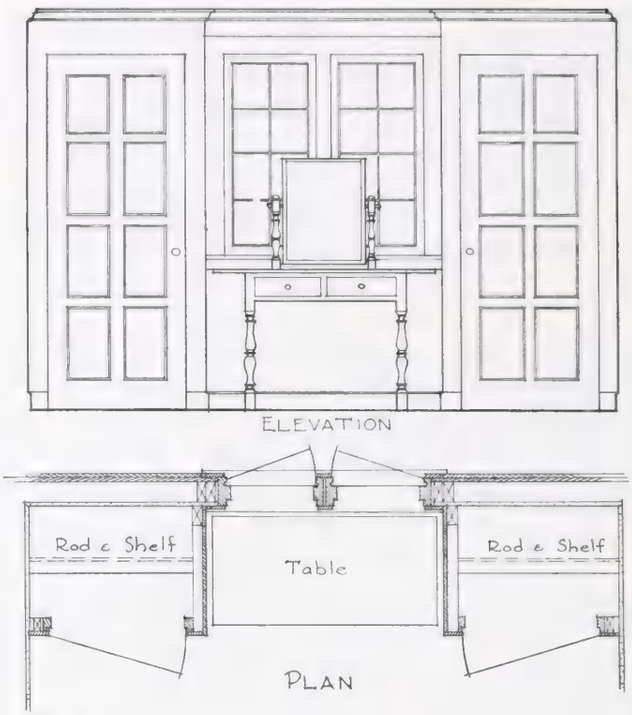


FIG. 3

In the sketch below at the left (Figure 2) are shown closets built in the corners of an inside wall with space between for twin beds, while Figure 3 (above) shows closets in the corners of an outside wall with space in front of the window for a dressing table. Below (Figure 4), a closet is added to a corner of a narrow room, leaving just space for a single bed placed lengthwise

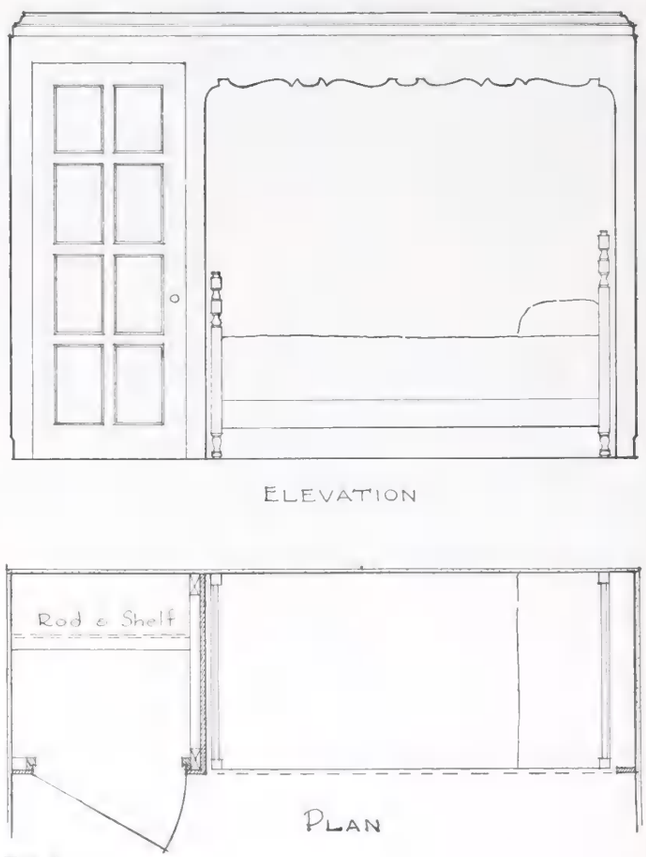


FIG. 4



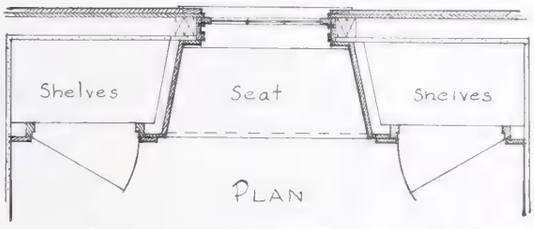


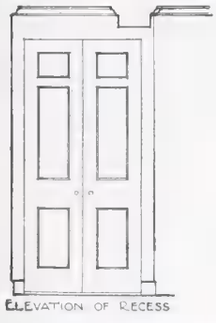
FIG. 5. *Closets are here built into the corners of a hall on each side of a window, with a window seat between*

Figure 4 shows a single closet added to a narrow room where space is scarce and every inch must be utilized to its full value. Here there is just room for the closet and a niche to take the single bed lengthwise. To tie these units together, the walls and woodwork at this end of the room should be painted all one color. This recess could be painted to match the woodwork even if the room is papered, or a single-tone paper might be used throughout the room with woodwork painted to match, thus giving the effect of painted walls.

Figure 5 shows the end of a hall with closets built into the corners each side of a window. These closets may be utilized for linen, or one for linen and one for brooms. The window seat and its splayed reveal make the unit an architectural feature as well as a boon to efficient housekeeping.

Figure 6 shows an interesting method of obtaining additional storage space for linen and china in the dining-room. This arrangement, having a closet on each side with end to the room, presupposes two windows on the end wall of a room approximately 13′ wide. The alcove so formed is made an architectural unit by the beam and the paneling. It is made additionally attractive by the mirror placed between the windows. Here is an inviting spot for the breakfast table or for the children's supper.

Such additions as these give needed storage space and may, if properly carried out, add charm to the house. Moreover, their installation at this time is one of the many ways of giving employment to the men of your town who are handy with their tools and need work.



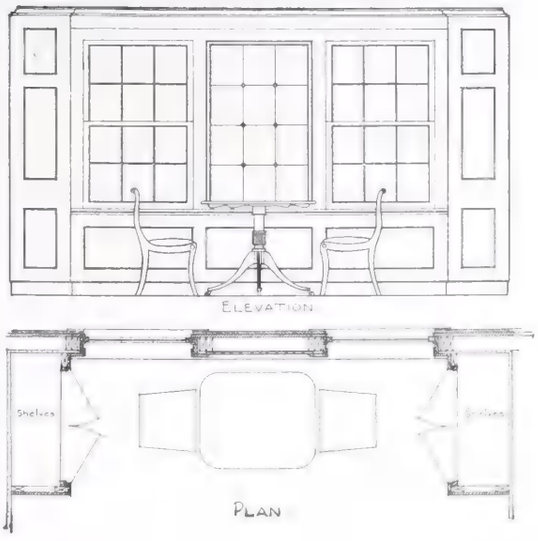
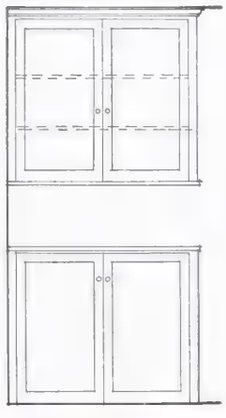


FIG. 6. *These closets built at the end of a dining-room form a recess which may be used for breakfasting. The doors of the closets, which may be used for linen and china, open into this recess*

THE TEA-WAGON CLOSET

[*See page* 108]

THE subject of closets is such a fascinating one that it is difficult not to continue the matter further. One of the most interesting of those included in the plan on page 108 is the one between dining-room and kitchen where the tea wagon may be housed. The section and elevations of this from both sides are shown in the accompanying sketches. In the dining-room this closet has also shelves for china, and in the kitchen a cupboard for utensils or supplies. The tea wagon, it should be noted, has an exit from either side.



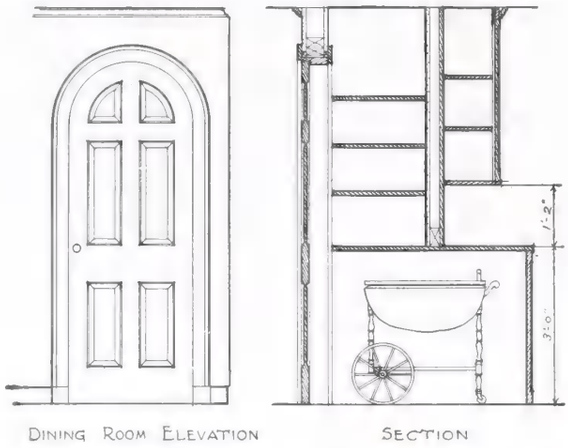


FIG. 7. *The closet for the tea wagon shown on the plan on page* 108 *is here explained further by section and two elevations*

The building of such a closet is not a difficult matter if space can be found. The careful cutting through of a door in the dining-room, and the installation of stock frame, door, and trim, or trim milled to match the existing trim, are easily accomplished. The lower counter also carries clear through and serves as a work counter in the kitchen and as the lowest shelf in the china closet. Thus this closet becomes a communication between the two rooms, for the passing back and forth both of the wagon and of food and dishes.

PLEASE TELL ME . . .

EACH MONTH *we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply*

Q. In a recent number of your magazine you mentioned finishing a hard pine floor by staining and 'hot oil finish.' Will you please make this a little more explicit and tell me what type of stain to use and how to apply the hot oil finish?

A. A penetrating stain would be the best to use on your pine floor, as one with an oil basis would hardly penetrate the pores of the hard wood and would consequently wear badly. After staining, a good-quality linseed oil, thinned slightly with turpentine, should be applied hot to the floor. This should be spread on evenly with a cloth and, after leaving on about an hour, wiped off, being careful not to leave streaks of the oil to collect dust. This process should be repeated about once a week until the desired color and finish are obtained. It takes a long time and lots of work to accomplish this finish, but it is highly satisfactory once accomplished. A stain is not absolutely necessary before applying this finish, for the oil itself darkens the wood in time.

• • •

Q. I have thought of having an oil burner put in my heater, but don't know how successful these are or how expensive. What would you advise? If oil, what make do you recommend?

A. It is quite possible to install an oil burner in a coal-burning furnace, provided the furnace is in the proper condition to receive it. Coal-burning furnaces are, however, made of cast iron, while oil-burning furnaces are generally made of steel. There is a difference between the steady heat of coal and the intermittent severe heat of oil, which in a poorly constructed furnace or one in bad condition may burst the seams. If your heating equipment is very old, we should by all means have it thoroughly inspected before getting into the problem of an oil burner. There are many good oil burners in the market to-day and we should choose one with good servicing facilities, since any mechanical equipment has to have service.

• • •

Q. Will you kindly send me information on how to get an antique effect in painting furniture? I especially desire to create an old Italian white effect.

A. The obtaining of an antique ivory finish on furniture is one of the most difficult of painting jobs, and it will take a very skillful workman to procure satisfactory results. The furniture is first painted with at least two coats, and possibly three, of white paint. When thoroughly dry, it is given a wash of turpentine and color, the color usually being umber or Van Dyke brown, or possibly a mixture of the two. To this is added a bit of oil to make it work easily, and a bit of dryer. This wash is put all over the furniture and then promptly wiped off again, leaving some of it around the turnings, but one has to have a feeling for the work in order to know just where to rub it off and just how much of the color to leave. When this is thoroughly dry, a coat of flat varnish is necessary if you intend to wash the furniture, as otherwise the color will lift off.

• • •

Q. Will you please tell me the name of the shiny black composition used between square tiles as a cement for sun parlor and outdoor porch floors? I have built an outdoor cement porch floor laid out in 12″ red squares to resemble tiles and with a ½″ groove left to receive the black shiny binding cement, and am now held up by the name of the right composition to use.

A. We are very sorry that we cannot find for you a black shiny mortar such as you describe. Tiles are often laid up in 'black manganese' mortar, but this is not jet black, nor is it shiny. We have talked with a local tile manufacturer about your problem, and his suggestion is that you use 'black manganese' mortar for the false joints in your cement floor, keeping it well recessed — that is, below the actual surface of the floor. The joint may then be waxed, which will give it a polish, but will not, of course, give it a highly glossy surface. Another suggestion is that ordinary mortar be used, also kept recessed, and then painted with a shiny jet-black paint. Such a treatment of the mortar joints, however, might need constant renewal in well-traveled places. We must admit that we have never seen a cement floor with false mortar joints such as you describe. Unless the grooves in the surface are very deep and wide and would look ugly unless filled in some way, why not leave the floor as it is at present, since it is so obviously a cement floor and not one of tiles.

• • •

Q. I have a handsome solid-mahogany dining-room table that is badly scarred from hot plates. This table was previously finished with a number of coats of an excellent varnish — each successive coat carefully sanded down, and the final coat rubbed with pumice stone and oil. The resulting finish was lovely in appearance, yet not at all substantial, for in spite of a heavy table pad, each hot dish left its telltale mark. I want to use the table practically bare at times. Just what type of finish would be durable, yet at the same time soft and satiny in appearance?

A. We suggest the following treatment for the top of your dining table. Clean down the top to the wood by scraping and sandpapering. This gives a very smooth, velvety surface if you finish up with the very finest sandpaper, 0000 grade. Dust off and then take a soft flannel cloth moistened with hot kettle-boiled linseed oil, rubbing it well into the wood. The hot oil soaks into the wood more freely than cold, and kettle-boiled is a finer grade than ordinary linseed oil. Allow this to stand half a day and then wipe off any surplus oil. The oil need not be too hot to handle comfortably. Give a good rub, polishing with the grain of the wood. Linseed oil should be rubbed on the table top every two or three days and then polished, for a period of a couple of weeks, after which an application once or twice a month will suffice. In the later applications, do not use too much oil, but give a very thorough rubbing, as this will bring out a beautiful glossy surface impervious to heat and water. If you do not care to undertake the refinishing of your table top yourself, we suggest that it be taken to a cabinetmaker in your district, who will do the work for you.

• • •

Q. Will you kindly tell me how to procure a successful black finish on furniture which has been previously lacquered in a light color?

A. We are advised that it is not wise to attempt to use one coat of lacquer over another, unless the first coat has been on the furniture for at least a year, as there is a property in lacquer which will lift off a fresh undercoat. It would be more advisable to use an enamel with a flat undercoat.

In order to paint over the present lacquered surface successfully, the high gloss of the lacquer must first be removed by rubbing down with sandpaper. A coat of flat paint should then be applied, and a second coat, which may be the enamel. In painting dark over light probably not more than two coats will be necessary, but otherwise use a second undercoat before applying the enamel. Use either a 'flat' enamel or rub down the dry surface with pumice to avoid a high gloss finish.

WOMEN LOVE CLOSETS

[*Continued from page* 109]

buffet ever are. And the other, delighting my soul, was a vase closet. It is trying keeping one's extra vases and flower holders mixed up with one's dishes or cooking utensils. They are always odd shapes and sizes, and deserve a place of their own. And then, it is really better to arrange flowers in some other room than the kitchen. That room should be dedicated to the preparation of food; no one wants asparagus fern or marigold leaves in the soup. It is better to lay a few newspapers on the dining-room table when arranging flowers, unless the kitchen happens to be temporarily deserted. (Of course, in a carefully planned house, a closet can be provided especially for the arranging of flowers, having a sink with running water, and a metal-topped shelf. But the existence of such a closet implies a slightly larger house than the average.)

Let us go back to that coat closet. It must be placed in the vestibule only if the vestibule is heated. A frigid coat in winter is not inviting. One member of our family added a coat closet in an unheated vestibule. All our sympathies were with the small cousin who asked, one snowy Sunday: 'Do we have to be neat and hang our things in the ice box, or may we leave them in here where they'll be warm to put on?'

A large closet near the back door of the house, large enough to hold various minor rolling stock, like a kiddie-car or the youngest member's tricycle, would be a great blessing.

And so far, if any architect, of however extensive a mansion, has made any effort to cope with the problem of the baby carriage or the tea wagon, I have not seen the results of his efforts. The baby carriage, especially, we have always with us. There is no place to put it; it won't go under anything or behind the door — you just have it. I suppose, if one planned the thing out, some sort of stall might be provided for it to occupy, but the idea is still the vaguest dream. The tea wagon presents a simpler problem. A low stall could be arranged for it in the kitchen part of the house. Shelves could find themselves above it, and it need really occupy no very tremendous amount of space. But in the house where there is no provision for this piece of furniture, it usually sulks in one corner of the dining-room, with some foreign object on top of it—such as a large fern in a pot, which someone, in a frantic moment, put there one day, and which has remained there ever since. In case the tea wagon is wanted, this object which has made its home upon it must be put somewhere else, thus adding to the general confusion. And a tea wagon could be a harmless and useful beast, if properly provided for.

Would you like to know just how many closets I, as a housekeeper fairly humble and modest in her demands, would like? Practically ignoring the kitchen, which is, in itself, a glorified and composite closet, here they are: —

One clothes closet in each bedroom, two in the master's room or in any room occupied by two children.

One linen closet — Which takes into account the fact that blankets wish to be put away, sometimes.

One bathroom closet — To hold the hot-water bottle, extra toilet paper and soap, the alcohol rub, and so on, all of which are too large to go in the medicine closet.

One medicine closet — Deep enough so that the toothpaste and the razor and the talcum powder don't bounce out at you when the door is opened.

One upstairs broom closet — For I can imagine my household's attaining the magnificence of an upstairs carpet sweeper, floor mop, and duster, and it would be grand not to have to run downstairs in order to clean up after the dressmaker's five-o'clock departure.

One coat closet — Actually for coats.

One extra coat closet — For skates and golf bags, and such.

One wood closet — Like those mentioned above. They have been part of my dream of a perfect house ever since I laid eyes on them.

One card-table closet

One vase closet

Another closet which appealed strongly to me, and which I mention illegally here, as it was in a pantry, was a platter closet. It had a series of shelves each of exactly sufficient depth for one platter. Too often the family collection of such utensils must be kept at the back of shelves holding cups and other plates, or together in a pile. As it is usually the one in the middle of the pile which is wanted, and as platters are frequently breakable, this system is neither convenient nor expedient.

In all the closets where there are shelves, would n't it be practical to have them the adjustable variety? So that if, for a time, large fat games like Mah Jong must be housed, the shelf space may be wide, and if dominoes, lotto, parcheesi, and ping-pong sets are the moment's choice, the shelf space



Residence of Thomas S. Babier, at Swampscott, Mass. Graves & Epps, Architects, Boston. Roof and Walls finished with Cabot's Creosote Shingle and Wood Stains.

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These famous Stains cost less than paint, and anyone can apply them.

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10TH House Beautiful COVER COMPETITION



See diagram in third column for correct size and mounting of designs submitted

THE interest in our cover competition has continued unabated for nine years and each year we have been gratified anew by the numbers of designs received and by their quality. This year there will be a change in the format of the cover as shown by the miniature reproduction at the left, and the increase in the dimensions of the illustration as given in the conditions and diagram should be carefully noted. The points on which the designs will be judged are given below. Special emphasis will be put on numbers 3 and 5 — the general appeal of the idea expressed and its appropriateness for *House Beautiful*. Pleasant associations of ideas connected with the home, invitingly portrayed, and seasonal activities are suggested as fitting subjects for the designs, but they should be rendered simply and without elaboration of detail. A few objects shown at large scale and in striking colors have in the past made our most effective covers. Briefly stated, the designs will be judged on the following basis: [1] Effectiveness of colors; [2] Directness and simplicity of design; [3] Appeal of idea expressed; [4] Originality (not eccentricity); [5] Degree to which the design expresses the character of the *House Beautiful* magazine.

1st Prize $500

2nd Prize $300

Student Prize $250

IN ADDITION we plan to purchase several other designs, for each of which we will pay $200

CLOSING DATE — May 5, 1932

THE RESULTS of this competition will be announced in the August 1932 issue of the *House Beautiful*.

CONDITIONS

The submission of a design will be taken as an acceptance of the conditions which follow

1. Cover designs must be exactly 14⅞ x 12¾ inches, mounted or rendered on a stiff board 18 x 19 inches, with top margin 2 inches and side margin of 1 9/16 inches. See diagram in the third column.

2. Neither lettering nor background is to be supplied by the artist.

3. Designs may be rendered in any medium, but those chosen for covers will be reproduced by four-color process plates — the usual method for magazine-cover reproductions.

4. All student designs should be identified as such by the word 'student' written on the back of the mount.

5. The artist's name must not appear on the face of the design; but on the back before mounting and on the back of the mount of each design must be drawn a pseudonym or device, which is again put on a card 3 x 5 inches in size, on which the artist's name and address are typewritten. This card should be placed in an envelope, which should then be glued to the back of the mount. If more than one design is sent, it should be so stated on each card. Any characteristic signature may later, at the request of the artist, be added to designs accepted, before they are reproduced as covers.

6. If the owner of a design wishes it returned, the card which he sends with each entry should so state, and postage should be enclosed in the envelope with the card. Otherwise the design will be destroyed. We should be notified at once of any change of address. A returned design will be insured only if postage is sent to cover insurance. Designs will not be returned by express. Results of the competition will be sent only to those whose work is selected for exhibition.

7. No more than three designs may be submitted by one person.

8. Approximately 100 designs, including those to which prizes have been awarded, will be selected for exhibition in important cities from the east to the west coast. Our experience has proved that it is of distinct advantage to the artist to have his work so displayed, and unless a contestant states to the contrary on the card enclosed with the design we shall consider that we have his consent to exhibit his design.

9. Designs must be securely wrapped in heavy, stiff cardboard. Corrugated cardboard has been found unsatisfactory. They must be sent prepaid or delivered to the Competition Committee, *House Beautiful*, 8 Arlington Street, Boston, Massachusetts. Canadian and foreign entries will be accepted only if sent prepaid from some point in the United States.

10. All designs entered in the competition are submitted at the risk of the owner. We will not be responsible for the loss of, or damage to, designs through fire, theft, or other cause while in transit or in our custody.

11. Designs will not be acknowledged unless a self-addressed postcard inscribed with a statement of the receipt of the cover is enclosed with the design. These will be mailed as soon as the designs are opened after the closing date, May 5, 1932. Designs will be returned as soon as possible after the awards have been made, but some delay, due to the large number of covers received, is inevitable. If a contestant desires to call for his design, he should so state on the card containing his name. He will then be notified when his design is ready for delivery. It cannot be collected before this notification is sent.

12. The prize designs and those which are purchased will become the property of the House Beautiful Publishing Corporation.

13. All entries must be labeled 'Cover Competition' and must be received at the address given below on or before May 5, 1932.

NOTE: *If a student is awarded either first or second prize the Special Student Prize is automatically canceled.*

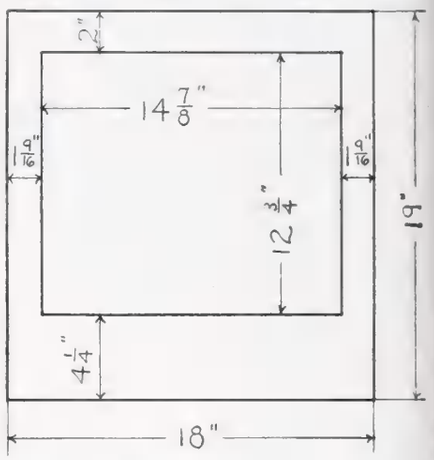


Diagram showing size of illustration, size of mount, and width of margins

This competition is open to all artists everywhere whether or not they are subscribers to the House Beautiful, *but we are offering a special rate to those who wish to make a study of the magazine before completing their designs. If you desire to take advantage of this offer, please indicate your choice on the coupon below and mail with your check to the* House Beautiful.

THE HOUSE BEAUTIFUL, 10 Ferry St., Concord, N. H.,
or 8 Arlington St., Boston, Mass.

Gentlemen: As announced in connection with your 10th Annual Cover Competition, please send me the House Beautiful Magazine.

I enclose $1.00 for 5 months
$3.00 for 15 months
$4.00 for 24 months

NAME_____

STREET_____

CITY AND STATE_____

HOUSE BEAUTIFUL PUBLISHING CORPORATION
8 Arlington Street, Boston, Massachusetts

WOMEN LOVE CLOSETS

[*Continued from page* 141]

may be narrowed so that each game has a shelf to itself. The housekeeper, who knows that, when things are kept in a pile, it is usually the second object from the bottom which is in demand, and that in yanking it out the whole pile is disarranged, dislikes piles of things.

Another sort of closet every house needs is one — or several — at the bottom of the built-in bookcases, where such objects as photograph albums, treasured ancient magazines, and portfolios of unframed photographs may be kept. These things are never neat in appearance, and shelves behind doors are the best lodgings for them.

When considered, it seems as though the possessions most of us treasure in our homes were a heterogeneous lot of junk. They are, when heaped in dark coat closets, thrust behind doors, and just tucked away anywhere. But given a place, they attain dignity, and there is peace of mind for the housekeeper who is their guardian.

Just give closets enough to us women, Mr. Architects, and you will find us efficient, orderly, obliging, and of heavenly disposition. It's irritating to be asked where something is, to realize that, as keeper of the house, you really should know, and to remember vaguely that for the sake of the general neatness you have hidden it away somewhere. That somewhere being, quite possibly, in the basement, the attic, or under the piano bench. But give us proper garages for our possessions, and see how orderly we shall become. Housekeeping may even develop into that exact science the men of the house are always imagining it should be.

FIRE PREVENTION

[*Continued from page* 133]

prevent overheating and possible fire.

Should you plan for an oil-burning furnace, heed the oil-storage ordinances. These plants are safe if you store the oil wisely and if the system is set up expertly. Let trained installation men rather than ignorant but kindly disposed mechanics do the work. Ignorance and carelessness light many fires.

Fire Stops

'No one feature,' says the Code of the National Board of Fire Underwriters, 'of house construction will contribute more to its safety in case of fire than efficient, well-placed fire stops. Their purpose is to delay the spread of fire and so assist in confining it to the story in which it starts.'

Fires starting in the basement or in the cellar often leap up through dumb-waiter shafts, partitions, chutes, or openings around pipes, and spread through the house. In like manner fires starting in the upper regions of the house fling their sparks downward. The result, in either case, is fire. Fire stops confine fire to one area — by closing all self-elected fire flues! The extra cost of structural fire barriers for reasonable protection involves a very slight additional expense in the building cost and decreases the fire hazard materially.

Therefore look to your walls, ceilings, and partitions before you build and make sure that all open passages are stopped, preferably by an incombustible material. This is especially important at the eaves. In whatever type of house you build, you can foil fire by following recommended practice in this respect. This stopping of air passages also prevents drafts, stops the havoc of rats and mice, and aids in the deadening of noises.

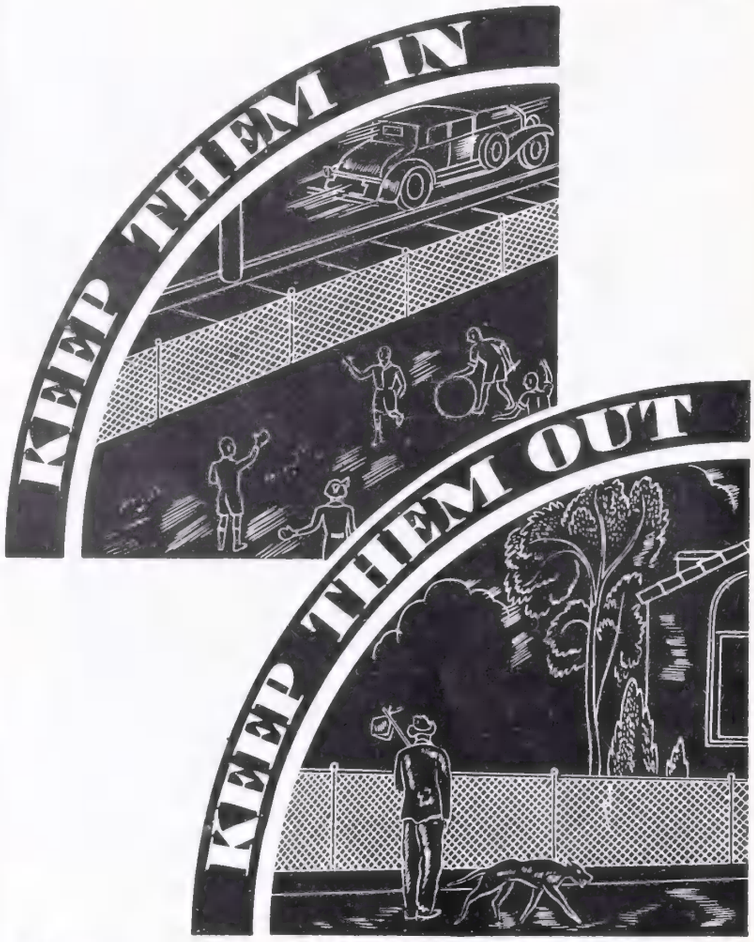
Wire or metal lath is more resistive to fire than wooden lath, and is especially desirable for the basement ceiling. The correct installation of the electric wiring system is of the utmost importance and should be done only under the supervision of an experienced person.

The Roof Shingle

There has been endless discussion about the wood shingle for the roof. Experiments are still being carried out to make wood fire-resisting, and to a degree these have met with success. A permanent treatment, however, has not yet been perfected. 'When wood shingles are used their fire hazard should be recognized, and every precaution taken to make them as safe and efficient as possible,' according to the National Board of Fire Underwriters. It adds that a newly shingled roof offers better resistance to fire than an old one, since sparks will roll off a hard surface more easily than off a worn one.

The Garage and Radio Aerial

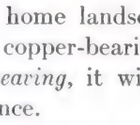
Our forefathers were not concerned with garages and radios, hence in this field we need not be bound by tradition! First, should your garage be under the same roof with the house, it should be shut off from this completely by fire walls, doors, and, when it is under the house, by specially constructed



Keep SAFE with Pittsburgh —
CHAIN-LINK FENCE

A good, substantial fence around your home is just as effective in keeping undesirables *out* as it is in keeping the children and pets *in*. Fence discourages peddlers and tramps, bars dogs, and compels the milkman, iceman and delivery boys to stick to the walk.

Pittsburgh Chain-Link Fence is an effective barrier against trespass and a dependable guardian of playing children . . . In addition, it forms an attractive frame for the home landscape. Made of the finest rust-resisting copper-bearing steel and heavily zinc-coated *after weaving*, it will always retain its neat, erect appearance.

Sales and erection service is available everywhere. Ask your dealer to show you the Pittsburgh "Patrician," a proper fence for the better class home, yet inexpensive . . . An  inquiry will bring a quick response from nearest distributor or branch office.

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373 Different Suggestions



AFTER all, there are no more satisfactory days and evenings than those spent by the whole family playing together. These times mean so much to the growth and development of your children — they are the times you will remember and cherish for years to come. So we have made a new book brimful of laughter, wholesome fun and comradeship for you —

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Here is a book that will show you how to play with your children — how to make playtime a part of your family life. Here are the jolly games you used to know in your own childhood, and dozens and dozens of games you've never even heard of, games for indoors and outdoors, amusement for just the family circle, for every sort of holiday, and suggestions for many parties, too.

Mrs. Franklin D. Roosevelt wrote of "Family Fun," "I think it is a most delightful book for any home to possess. . . . I have often been at a loss on rainy days and evenings for new forms of entertainment, and a book of this kind would have been a great joy."

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This splendid book of amusement is being offered solely in connection with The Parents' Magazine. If you are interested in giving your children the proper recreation, you are also interested in every other phase of good care and training. Here is a magazine that is the combined contribution of more than fifty of the best child specialists who, from month to month, bring you priceless knowledge, sound advice, and new ideas. Care, feeding, discipline, character training, play, education, social adjustment, book and movie guides, children's fashions — The Parents' Magazine covers every sort of child problem from crib to college.

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I accept your offer of "Family Fun" as a gift with a three-year subscription to The Parents' Magazine. I will send you a first payment of $1.50, on receipt of book, and $1.00 a month for two months thereafter.

Name .....

Address .....

FIRE PREVENTION

[*Continued from page* 143]

ceiling. Stone or concrete floors, fire extinguishers, metal trim, boxes of sand to quench a small blaze, outlets for water, and fireproof boxes for waste are further safeguards.

Furthermore, it is good policy to have an electric switch in the dwelling house to light the garage. This will obviate lighting matches upon entering the latter. In any case, have an electric button near the garage door, or install a switch in the threshold which the car will throw on automatically as it enters.

Lightning Rods

Lightning rods are recommended for buildings, especially those over one-story high, although metal-roofed buildings connected by metal leaders to a cistern or into the earth are considered by many to be protection from lightning. As protection against 'Nature's artillery' is a special problem of every home, dependent on location, exposure, size, construction, and material, it is wisdom to consult the Master Label Service for Lightning Rods, Underwriter's Laboratories maintained by the National Board of Fire Underwriters, before installing the rods.

If you are planning for a radio which needs an outside aerial, make provision for a lightning arrester, connected with the ground (grounded), such as the cold-water pipe from the street main, where such is available. An outlet pipe from the water tank fed from a street main or well may be used, too. Otherwise a galvanized-iron pipe or rod driven permanently into the ground will be adequate. Never ground to the gas pipe and do NOT let your aerial cross an electric service wire. Consult the National Electric Code for this and *all* electric installations.

Fire Extinguishers

While you are building your new home, plan for fire extinguishers and build shelves from which it is easy to take them in an emergency. These should be considered as necessary to the house as bookshelves and linen shelves.

There are fire extinguishers on the market light enough for anyone to handle. But don't buy extinguishers that are designed only for outdoor use, for automobiles and garages. Many of these give off gases which are neither profitable nor safe.

One small extinguisher may save a whole village from a conflagration!

Waste and General Disposal

Soiled linen, waste, and all types of chutes, elevator and dumbwaiter shafts, penetrating the walls and ceilings of the house must be lined with fireproof material, otherwise they will act as fire ducts.

While building, plan for fireproof waste recesses and receptacles; or plan to destroy the waste in an incinerator. Spontaneous combustion is another of the continual major causes of fire, and the incinerator can cut down this hazard tremendously.

Before or during your building we advise you to write for copies of the 1930 *National Electric Code*, regulations of the National Board of Fire Underwriters for electric wiring and apparatus, *Dwelling Houses*, and *An Ordinance for Construction of Chimneys*, all published by the National Board of Fire Underwriters, and all for free distribution except *Dwelling Houses*, for which there is a charge of twenty cents. You will then be better equipped to conserve the wealth of the nation, particularly if you are building a frame house. Our frame houses in America are unique and lovely, and we should do all that we can to prevent their passing into history because of fire or the passage of prohibitory ordinances.

We could go on indefinitely giving advice of this nature, but space forbids. But if we have opened only *one* of your eyes to some of the things you can do to help yourself and your community, we are happy indeed.

The fire-restriction nonconformist is a menace, an antisocial being, far more dangerous than a communist or an anarchist! If American citizens were jailed for carelessness in regard to fire, there would be very few at large!

FOR LESS THAN $9000

[*Continued from page* 114]

to decide which adds the more.

Keeping the house itself becomes an art. It is not drudgery to polish the andirons on the hearth if the firelight will strike off them with an extra sparkle, nor is the cleansing of the plates in the corner cupboard a chore if they are of pink lustre and belonged to a great-great-grandmother. That bullet teapot of Sheffield plate was picked up in a provincial farmhouse and cherished all the way home for the wonderful curve in its spout. Each piece of pewter and Sandwich glass tells its own story to the person who loves them for the joy they have brought with them. And

FOR LESS THAN $9000

[*Continued from page* 144]

when one comes back to the house after the daily task is done and steps through the green paneled door with its brave brass knocker, there it all is — a home of one's own.

For the guidance of those who may be contemplating an adventure in home building similar to the one described in this article, the cost of building this house in the summer of 1930, in a college town of 18,000 in Iowa, is itemized below. Plans and specifications were submitted to competitive bidders, whose estimates, owing to a slack building season, were low and ran rather close together.



The entrance porch is large enough to contain a closet on one side

LOT	$1800.00	
EXAMINATION OF ABSTRACT	25.00	
CONTRACT PRICE	5250.00	
This includes all carpentry and masonry, plumbing with acid-proof sink and porcelain bath fixtures, tiled floor in bath, electric wiring, best-grade warm-air furnace, painting inside and out with best-grade paint, finishing the floors, full screens and blinds, building garage and porches, clearing site and rough grading.		
EXTRAS	472.28	
Including picket fence, ceiling garage for storage, extra bracing of garage floor because of its position on edge of ravine, and a few 'after thoughts'		
		$7547.28
ADDITIONAL ITEMS		
Painting ceilings and walls	$55.00	
Water softener	140.00	
Basement toilet and shower	27.50	
Bathroom set-in fixtures	27.55	
Electric fixtures and extra electrical work	169.75	
Radio outlet and aerial	9.85	
Hardware (best grade)	132.10	
Wall ironing board	10.75	
Gas water heater	23.50	
Shades (best striped Holland)	27.50	
Hamper in clothes chute	4.25	
Wallpaper and hanging	114.55	
		742.30
GROUNDS		
Including stone gravel, grass seed, pergola, trellis, and pool		448.74
TOTAL		$8738.32

NEW INTERIORS *for* OLD!



YOU can preserve . . . at amazingly low cost . . . all the priceless associations of the home you love, and still bring that home in harmony with the new decorative fashion, by doing over your rooms with beautiful walls of *Satin-Like* ARKANSAS SOFT PINE.

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Interior walls finished in this splendid wood have no equal in beauty . . . in warmth to the eye and spirit . . . in choice of finishes . . . in freedom from disfiguring cracks . . . or in dependable, fuel-saving insulation against dampness and cold.

With an interior wall of Arkansas Soft Pine, you may have the "homey", friendly informality illustrated above . . . or the dignified atmosphere which goes with paneling of conventional design.

Beautiful in its soft mellow tone and natural lustre . . . of the finest texture and pleasing figure . . . suited to every modern finish in stain or natural effects . . . scientifically seasoned and certified by trade and grade marks . . . ARKANSAS SOFT PINE offers you this new interior beauty for *your* home at a price in keeping with today's adjusted values.

Write today for your free copy of "New Interiors for Old," and see for yourself the attractive designs you may choose from . . . and at what small cost. This is, indeed, the price opportunity of a generation . . . mail your request now!

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Above: Coldwell "Twin-Thirty" motor lawn mower and roller. Mows and rolls simultaneously 6 to 8 acres a day on one gallon of gasoline.

Outstanding Improvements in the 1932 Coldwell

SEVERAL important refinements and improvements for 1932 insure utmost satisfaction for the purchasers of Coldwell Dependable Power Lawn Mowers and Rollers.

There is a wide range of sizes — prices are moderate.

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On Dec. 2, 1929 we were graciously permitted by Mr. Edison to name this beautiful two-toned pink rose for him. Its habit of producing great quantities of solid, full-centered blooms of soft, flesh-colored pink has already made it a favorite with rose lovers.

This is only one of seventeen Star novelties illustrated and described in our new "Guide" for 1932 that every rose lover will want to know about.

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Every Star ★ Rose, labeled with the familiar celluloid Star Tag, fully measures up to the high standard set by the Conard-Pyle Co. for the past 35 years.

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If you also would have a delightful succession of beautiful rose blooms, write at once for the 1932 edition of the famous "Star Guide to Good Roses." It lists almost 200 varieties, 59 illustrated in natural color.

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Robert Pyle, Pres.

Rose Specialists for 35 years — West Grove 311, Pa.

STAR ROSES
GUARANTEED TO BLOOM

LETTERS TO A BEGINNING GARDENER

[*Continued from page* 121]

Do you remember how you went about planning the furnishings of the various rooms of your apartment? To a great extent the same principles hold here — you are merely working with different materials. Plants are to be the furnishings of the spaces you have just outlined. They must be suitable for the size of your lot, the character of your ground, and the type of your house. Your planting should be so planned as to accentuate the good points and if possible counteract the bad. To do this you must know the characteristic form, the habit of growth, and the ultimate size of the plants you are to use. Look up the best nurseryman in your vicinity and find out about these points before you buy. He is interested in selling material that will continue to please, and can give you many helpful suggestions.

IN choosing plants remember that there is a golden mean between monotony and too great variety. You are working toward a garden picture and not just a plant museum; to achieve this you will find it a safe rule to buy several of a kind rather than so many different species. At the same time you will give unity to your planting by recurring masses of the same dominant plant. Set shrubs irregularly, in groups rather than in straight rows. Smaller plants and bulbs may be set in drifts instead of in lines or in small spotty clumps. Work for pleasing combinations of colors, of form, and of texture.

In planning your grounds don't try to do everything at once. Since you are to take three years for their development, you can afford to make haste slowly. For this first year keep to safe things — hardy, and not temperamental. This does n't necessarily mean just the same things everyone else has. It does n't mean at all that you have to keep to prosaic, uninteresting sorts. Some very beautiful plants introduced in recent years are admirably adapted to the beginner.

WHAT kind of soil have you? Or are you as unacquainted with types of soil as I was when I first began to garden? To me earth was earth. A light soil, which means one made up largely of sand, does not hold moisture well and usually has little plant food. Heavy soil, which is largely clay, may hold too much moisture and be difficult to drain. The sort all gardeners dream of is a rich loam or in-between soil. If you have this to start with, you are fortunate beyond most of your kind. If you have n't, you can do much to improve the quality of what you do have. Light soil may be made heavier by adding a layer of pulverized clay; heavy soil may be lightened by deep spading and the addition of sand or sifted coal ashes, though these add no food value to the soil. The addition of humus, which is nothing more than partly decayed vegetable matter of some kind, improves both light and heavy soils. This humus may be supplied by spading in decayed leaves or grass, manure, or commercial peat moss.

PLANTS, like children, must have food, and they appreciate well-balanced meals. The three essential elements in plant food are nitrogen, phosphorus, and potash. Nitrogen increases the growth of leaf and stem and hence makes for a bigger plant; phosphorus aids root development, gives stronger stems, and tends toward earlier flowering; potash intensifies the color of blossoms and improves the general health of the plants. These three foods may be bought and applied separately by those who know what the soil lacks and what any particular plant needs. For the average gardener the best plan is to buy a general fertilizer, a high-grade mixture with a formula such as 4–12–4, 3–8–4, 6–8–6, or 5–13–4. The formula of a plant food is simply the percentages of nitrogen, phosphorus, and potash — in that order — in the whole. Most good general fertilizers have approximately equal amounts of nitrogen and potash, and from two to three times as much phosphorus. The same formula may be used in making up several different brands of plant food. Directions for using these are given by the manufacturers; follow them carefully, for too much fertilizer is as bad as none at all. Plants need to be fed at intervals through the season, and not all at one time.

WE are now ready to consider specific shrubs and evergreens and ways of planting them, especially about the foundation of the house. In the meantime look at the planting of the homes in your vicinity. Notice which evergreens appeal to you because of their form, their texture, or for any other reason. Find out their names if you can. This is where your garden notebook begins to be useful. Write down any particularly effective combinations you find, and notice the plantings on each side of the entrance and at the corners of the houses — they are usually the strategic points. In short, keep your eyes open — and make a note of the specially good or bad, the distinctive, or of whatever you want to ask about.





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HODGSON HOUSES

MAKE YOUR ROSES FIT YOUR CLIMATE

BY J. HORACE McFARLAND

MANY years ago I made my first visit to the South. The very name of Florida spelled to me flowers in winter and flowers everywhere. What, then, was my disgust to find about the hotels and homes only the petunias and the coleus, the sweet alyssum and the periwinkle, that had been brought from the North by those who wholly disregarded the floral possibilities of the land of flowers! So I became acquainted with the habit of imitation by which, all too frequently, we Americans insist as we travel that we must take our homes with us, comparing everything with our settled home conditions and convictions, whether or not these ever were worth while, and especially whether or not they fit the changed environment.

Readers of the *House Beautiful* who have traveled will recall many glaring and bothersome instances of how the home thought has thus carried into an adverse relationship architectural outrages. Who has not seen a slice of brick and its trimmings, never properly fit for human habitation, but which, transplanted from the Northern street to the Southern open spaces, shouts the pig-headed stupidity of the transplanter?

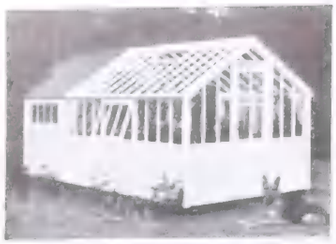
So it is with roses. I have been told in Florida, altogether too recently, that it is useless to plant any other rose than Radiance, because Radiance does well in Florida, as it does in the North, and in Australia, and everywhere else. I have had otherwise sane and sensible rose acquaintances deplore the difficulties they encounter in endeavoring to grow in Florida and South Georgia and Louisiana and Mississippi and Texas the Hardy Climbers, the Hybrid Perpetuals, and the other items of their Northern-home rose experiences which seemed to them the only proper accompaniments of the changed environment. Sometimes there has been a strong disposition to ask these unfortunate folks why they ever came to the genial Southern clime without bringing along a few private icebergs to reproduce the conditions from which they had departed in the North!

So I urge that roses, the roses about the Southern homes, — and in any location, — be made to fit the climate. The matter takes care of itself in the cold North, because the climate settles it, and if the rose does n't fit, the rose is n't there the next spring. I can but admire the work of Professor N. E. Hansen, who has patiently developed in the Dakotas a set of hard-luck varieties that withstand any freezing and give him flowers regardless of sub-zero temperatures and blizzard breezes. He has made roses to fit that climate.

Now in the southern parts of this great land of ours, — which never should be compared in its rose-growing capabilities with the smaller area and more even conditions of England, or the South of France, or the Pacific Northwest, — we have great rose difficulties and great rose opportunities. Nature has been busy in meeting the situation for unnumbered thousands of years, so that long before Professor Hansen began to work out the problem of what roses would be best in the Dakotas, the queen of flowers had obtained a firm footing even north of the Arctic Circle in the wild roses — or 'native roses,' as we like to call them — that adapted themselves to the cold and the snow. So goes this procession of native roses down the latitudes. Long, long ago, some incoming settler brought with him a bit of *Rosa laebigata*, which found a congenial home in the South and became the Cherokee rose. It escaped from cultivation and became wild. Anything lovelier than the Cherokee in bloom it would be hard to imagine, and yet I have sought in vain for planted evidences of this loveliness in many Southern states. The Cherokee can be used because it does fit the climate of the South.

The same suggestion is true of the Banksian roses, utterly impossible for us to cultivate in the North, just as the Cherokee is impossible, because it is not hardy. I have hoped that some hybridizer

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MAKE YOUR ROSES FIT YOUR CLIMATE

[*Continued from page* 147]

would work with the Cherokee and the Banksia, with *R. bracteata* and the other species Nature has adapted to the warm climates, to bring in varieties of charm, vigor, and dependability quite adapted to more severe temperatures.

THE thought in writing these words is to urge those who read to look about and endeavor to find roses to fit their particular climate. It is true that with sufficient care any rose may be grown anywhere that anything else will grow, but that is a 'stunt' and not a practicable operation. The superb Hybrid Perpetual roses which make June properly the month of brides, because of the splendor of the furnishing they give to the wedding ceremony, cannot live in the far South, but they are magnificent in the cold North. They belong!

So with the Rugosa hybrids, useful to a very small degree in the far South, but superb in the cold regions of the North, where they give loveliness in foliage and flower when properly placed.

Most of all I am hopeful that readers in the far South will turn to the Tea roses, long neglected, and to the Noisette and Bourbon and Banksia types, just as much neglected. These are roses from climates not frost-proof, and, while they endure reasonably the incidental frost, they flourish magnificently most of the time because they fit the climate of the near-frostless regions.

RECENTLY there came to me a photograph of a great Banksia rose growing in North Carolina, about its northern limit, but forming an object worth a long journey to see. Then I remembered how I had seen this same Banksia rose in the superb Magnolia Gardens of Charleston, but only in a few other places in all the South through which I have journeyed to see roses. The genial airs of the South should wave about vastly more Banksias and Cherokees and Noisettes than have ever yet been grown there, but this will never be brought about if our friends insist on endeavoring to use the disadvantages of the North instead of the advantages of the South.

Latterly a new hope has come in the introduction of some roses from the southern states of Australia; that is, from New South Wales and Victoria, where are rose folks who are probably as actively interested and as capable of cultivating the finer varieties as any people on earth. A study of climatology will indicate that New South Wales, for example, presents much dry heat, such as Texas also has to endure, and not much sharp frost. Now I am hopeful that some enterprising nurseryman will show the South how lovely can be Scorcher, Daydream, Nora Cunningham, Mrs. R. M. Finch, Miss Marion Manifold, Black Boy, Sweet Seventeen, and a dozen other Australian roses produced by a rose master who has adventured into new strains of rose beauty at his great Glenara estate. To Mr. Alister Clark the world owes much for what he has done with roses, setting up as his ideal a large, loose-petaled, informal, and altogether delightful flower, utterly different from the tight, close, double blooms that continue to excite the hybridizing thought of the Continental and even the American rose masters.

FORTUNATELY, some of these Australian roses are just about hardy at Breeze Hill Garden in Harrisburg, Pennsylvania, and in the summer of 1929 they were a real glory in their informal beauty. With deep regret I had to lose Sweet Seventeen, which is just as desirable as its name is mellifluous, and which I suspect would give in the Southern climates at least one hundred and twenty days of successful rose beauty of a character not possible with any other variety.

I am not giving directions. I am not setting up a list of varieties suitable to various climates. I am urging that kind of rose investigation which will make the roses of any home lover fit his climate, wherever it is. When he shall have undertaken that particular kind of investigation, he will have, under sensibly provided conditions, more satisfactions than disappointments, because he will be discovering for himself, and his friends who may participate, what roses will do best for him. He may even in time come to know why they do best for him, though that is a rather wild expectation!

LET me then again urge that the rose lover study his roses in relation to the climate in which he lives, and reach out in gradual and intelligent experimentation toward those which will best serve him. He will become a true rose grower as he thus adventures, which he never can be if he insists on disregarding his climatic limitations and depending on someone else's 'favorite dozen' selection.

WHY SHOULD THE GARDEN HAVE DESIGN?

[*Continued from page* 131]

naturalistic planting, there must be harmony between the character of the garden and the individual plants so that they will not stand out as exotics, but will blend naturally into their surroundings. As an aid to the selection of the right plants, they may be divided into two classes: cultivated plants, which are appropriate close to a house, with a further division into formal material for the formal garden and informal material for the cottage garden; and wild plants, which are appropriate in a setting that simulates nature and where the house is subordinated to the character of the ground.

In its broader sense, harmony includes both balance and rhythm, since a garden cannot be harmonious when it lacks the equilibrium of balance and the repetition of rhythmical movement.

THE EVOLUTION OF A HOUSE

[*Continued from page* 124]

bird's-eye and thumb-nail sketches make it much easier at times to describe a problem to a client. They are only valuable to the architect if they can be made quickly and without much labor.

At this stage, the making of sketch models (Figure D) in plasticine can be a great aid to both architect and client, and these are especially helpful in working out the intricate roof problems. A client is often greatly reassured by seeing in the solid what the shape of his house is going to be. We shall come to finished models a little later, as these are too expensive to make until the actual design and plan have been established.

When the plan and design have been worked out to the architect's satisfaction he will want to present them to the owner for his approval. He may have more than one scheme to submit. These plans can be at one sixteenth or, better, at one eighth of an inch to the foot, though some prefer even one quarter inch to the foot. It is usually desirable to have all room sizes put down and certain bits of furniture, as beds, bureaus, and such, shown in place. If these sketches are substantially approved, the architect proceeds to lay out his actual working drawings, usually at a scale of one quarter inch to the foot. These, accurately made and with typewritten sets of specifications, covering materials to be used, methods of building, installation, the heating, plumbing, and electric work, are blueprinted to make up several sets and given out to the builders to be figured on.

With the design substantially settled, it will be a source of gratification to the owner to have a finished model made. This will give him a more complete idea of his house long before he will actually see it, give him additional opportunity to study it in detail, and is especially helpful in studying his landscaping. In making the model many surprising vistas are obtained, and it is quite interesting to find many little points of view that will be seen after the house is built, but which you do not anticipate. This model and the preliminary model are useful in showing the house in the successive stages of importance. As far as architectural design goes, the mass and silhouette are most important. It is these which you first see upon approaching the house. Next in importance are the disposition and size of voids, — that is, door and window openings, — and then comes the detail, such as texture of materials and color, relative importance in these depending on the light in which they are seen.

The models shown here (Figure E) were made of various materials. The base is of plaster, the surface of which was roughened with a brush while hardening and later painted with earth and grass colors; the house of cardboard painted with cold-water paint, with isinglass windows and silk curtains attached inside; the trees of entwined strands of silver wire wrapped with paper and Jessol, a liquid which hardens. The ends of the branches were covered with mineral wool. This was damped with glue and poured over died hominy already painted to represent leaves, or, in a certain case, apple blossoms. The cedar trees are of fine sponge. The garden walls are cardboard covered with Jessol.

After the builder has been selected, and the building is commenced, there is still much to be studied in the way of larger-scale details at three quarters of an inch to the foot, quarter full size, and full size. Many people do not realize that everything in a building that has a curve in it, every trim and moulding, must have a full-size profile drawn by the architect. In fact this period of detailing is probably the architect's greatest task. I should advise every owner to wait two or three months more before getting his figures and have these details made first. He will have to pay the

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THE EVOLUTION OF A HOUSE

[*Continued from page 149*]

architect that much more than usual in advance on his fee, but there is no question but that his builders will turn in much better figures. The job will always run more smoothly and with fewer delays, for the architect will have that much of a start on the builder, who, as a rule, the minute a contract is signed, wants all his mill details immediately from the architect and hounds him incessantly until he gets them.

In working up the elevations and the details, the making of quick perspective sketches is again invaluable. We want to know what a thing is really going to look like, so we draw it, representing it in the solid. One method is to draw it in flat elevation and project the shadows as from a light cast at 45 degrees from the left and at 45 degrees downward. This gives the feel of the third dimension of depth, but this method has its limitations and we get a greater idea of realism in perspective sketches. We actually see everything in perspective. Look about the room you are in and see how few things you see only in flat elevation. Actually you can see two sides of a thing meet at an edge or three sides at a point.

It is surprising that so little emphasis is laid on this in the schools of architecture, and students get too little training in this direction, for this perspective sketching is so very helpful in studying design. It is one thing to design two adjacent elevations, but how are they going to look running around a corner, exterior or interior?

A good example of this is shown in Figure F. The question arose as to whether the inner walls of this passage would look best in stucco, half-timber and stucco, or brick. Elevations alone did not help sufficiently to visualize these walls as seen adjacent to the exterior walls. After making these perspective sketches it was decided without hesitation that half-timber and stucco would look best.

There is, of course, no teacher like experience, and after studying details in the office and seeing their effect when executed in the solid, one can tell when using a particular form or mould a second time what its effect will be with less study.

I have heard the remark that results must always be a gamble; that, whatever the drawing is, you can never tell what a thing will look like until it is built. This is entirely untrue, as experience has borne out that results can be scientifically forecast with a fair degree of certainty if study is gone about in the right way.

Another sometimes necessary aid in study of ornament is the model at full size. In the best class of work, where ornament carved in wood or stone or wrought in iron is required, such as, say, a doorhead, cap of a column, cartouche, a modeler makes up studies in clay or plasticine, getting criticisms from time to time from the architect. With sufficient approval he will cast this model in plaster and finish up in that material to the architect's satisfaction. Then the model is sent to the stone quarry, wood carvers, or iron foundry, as the case may be, and the craftsman at that end is obliged to follow this exactly in detail.

Following these various steps is of great interest, and I often think a client, if he has the time, deprives himself of a great deal of pleasure in not visiting the various shops where the modeler or carver holds forth. If he does, when the time finally comes to live with these things they will have taken on an added interest as bits of art created with great pains by some conscientious, art-loving craftsman.



Fig. F. As the house progresses, many sketches such as the above are made to determine a detail of design or a question of the use of material



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THE GARAGE'S PLACE

[*Continued from page* 136]

whole rear yard to be developed as an outdoor living area, screened by the house from the bustle and noise of the street. Why should not the house deliberately turn its back on the street? The rear portion, secluded from the street, contains the important living-rooms, and the street front the entrance hall, service, and the garage.

The first illustration shows a charming small house in Forest Hills, New York, where unusual conditions — a narrow, deep lot much higher than the street — made desirable and even necessary the inclusion of the garage below the house and opening directly on the street, while the main entrance on the right and the service on the left parallel the garage to the upper level. This admirably illustrates how a virtue may be made of necessity, and a seemingly unfortunate problem in capable hands may be solved delightfully by allowing the practical requirements to govern the solution.

It must be emphasized that every house is an individual problem, and the disposition of the garage has innumerable possibilities, depending upon particular conditions. The statement of the problem always contains the elements of the solution. Where grades permit (as they did in the first illustration), the garage is most economically situated in the basement. Here it adds nothing to the ground area of the house and is easily reached from the living-rooms by a stair. It is, however, decidedly a mistake to force a garage into the basement by digging an ugly trench into a level lot, where it will collect surface water and snow after every bad storm.

On the usual level lot of small size the scheme shown in the next illustration is commendable. The immediate relation between the garage wing and the entrance doorway betokens convenient interior access to the motor car. On a small plot, room for turning a car is usually an extravagance. A straight approach, with provision for backing out, or, as shown in this example, a right-angle turn, is commonly the best solution. By judicious planting, and use of screen walls and lattices, the garage doors may be hidden from the street if desired.

For the somewhat larger house, where the lot is less restricted, the third illustration shows a two-car garage in a story-and-a-half wing, the upper part of which contains servants' quarters. With the larger lot, more flexible disposition is possible. The garage wing is here attached to the rear of the house, secluded from the main approach, yet reached directly from indoors. This arrangement permits an ideal location of the servants' rooms over the garage, where they are isolated and yet readily accessible.

The old New England farmhouse precedent is recalled in the fourth illustration. The low woodshed wing attached to the house serves delightfully as the garage, and opens out into a fenced-in court-yard in front of the house. The adaptability of the Early American to our present-day needs is well shown in this house, which preserves the authentic atmosphere, and yet is eminently practical in its arrangement.

THE BATHROOM

[*Continued from page* 127]

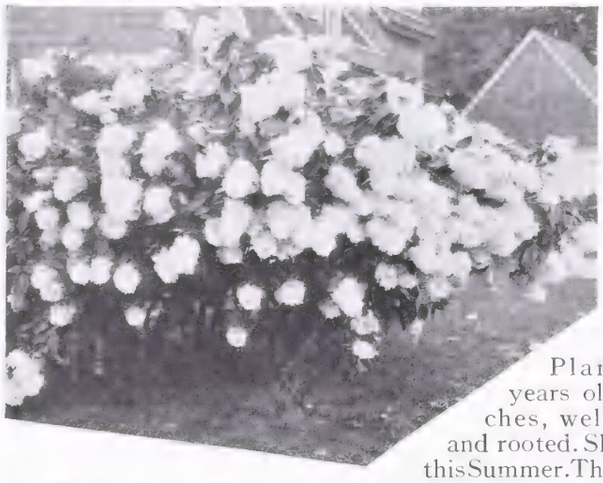
fixtures. While the furnishings and decorative style of your bedrooms may be changed from time to time, your fixtures must remain 'as is' for years, so it is well to select those of classic line which harmonize with any style and are in lasting good taste. They come in white and the most entrancing of colors, and have plain surfaces which are easy to keep clean.

The wise home owner selects his colors with an eye to the atmosphere he wishes to create. Decorative effect in bathrooms is gained best with color and pattern in the background, and fixtures must play their part. We wish, of course, to keep some unity between bedrooms and bath, so we choose either the same tones or a complementary color scheme. Keeping in mind then the atmosphere of our bedrooms, we select suitable colors in plumbing fixtures. The next step is the determination of materials to be used in construction.

When we come to select our finish for floor and walls we are faced with an array of products which have come into use recently as variants for tile. Once, tile was practically the only bathroom material. To-day it is possible to limit the tiled area to shower alcove, where the steam makes a vitreous finish essential, and possibly a wainscoting. If lavatory and closet are recessed, the same material is suggested here for decorative balance. Elsewhere we may utilize some of the new materials.

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THE BATHROOM

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plaids, and provide the subtle suggestion of any period you wish. There is now a fine grade of linoleum for walls, in different colors and with all the soil-proof and waterproof advantages of the floor variety. Painted plaster is good-looking and popular for walls and ceiling, hard plaster being more satisfactory than soft.

Opaque glass, in colors and sand-blasted designs, can be used for wainscoting and border, or even for the entire wall. Impervious to steam, it is also useful for the shower recess. The new 'agate' design, in ebony, emerald, walnut, and orchid, is enchanting and well worth looking into when a very splendid effect is desired.

One most attractive combination for a background is a high wainscoting of plaster or tile, with paper or fabric covering the upper walls and ceiling. The latter, by the way, is often treated as continuous with the side walls.

For floors there are rubber and mosaic tiles, sheet rubber, plastic cement, linoleum, and linotile, in any of which strips of aluminum, brass, bronze, or other metals may be inset to define the color sections. Original designs can be worked out with color combinations, and many inlaid patterns are available. Excellent substitutes for marble floors are ceramic tile or highly polished terra cotta or cork.

Where cost is no consideration, genuine marble, dignified and beautiful, can be used for floor and walls. In such rooms walls of black Carrara glass or white opaque glass are striking. Impressive things can be done with hand-painted canvas over plaster walls. It is not necessary, however, to spend a fortune to secure a really distinctive bathroom interior, for many rich effects can be gained at little cost by using glass and other expensive materials only in the recesses.

Mirrors are a decorative asset as well as a great convenience. Every bath should have at least one full-length looking-glass, probably in the door. Make the lavatory glass a three-sided one.

The modern bathroom, whatever its stylistic phase, is first of all an ensemble. By this we mean not only that the fixtures — tub, lavatory, and closet — must be of the same design, but that their fittings and the accessories should carry out the same motif. Faucets of chromium or dull gold finish require that similarly finished lighting fixtures be installed; while towel bars, tumbler and soap holders, and all enamel parts should be in vitreous finish to match the plumbing. These accessories come in the identical design of the new plumbing fixtures, and can be bought all together from the same manufacturer. Handles, when of china, will probably be black in the case of white fixtures, otherwise they should be in a matching color tone.

Architects agree as to the advantage of concealing the radiator, for both protection and appearance's sake, and the grille or enclosure may be plated like the fittings. Grilles can also be obtained in a vitreous finish with sand-blasted decorative openings. Shower doors should be of plate glass, with stainless steel or chromium trim.

Exposed cabinets may be of metal, lacquered wood, or glass. The dressing table, if you seek a modern effect, should have vitreous or glass top and chromium legs, while its toilet articles may be plated like the fittings. When the room reflects another period the table should be given a flounced skirt of chintz or some other washable material, which is repeated in the shower curtain. There is no limit to possibilities here, for every conceivable material — chintz, cretonne, percale, taffeta, moire, satin, even piqué — has been waterproofed for shower use. If your walls are plain, these fabrics will provide the key to your period. Window material should match shower curtains; while Venetian blinds, which admit the light but bar the public gaze, come in all colors.

For illumination, a central ceiling fixture of frosted glass is always advisable. Auxiliary lights should include one on each side of the lavatory mirror, at the proper height for shaving and of a type to eliminate shadows from the face. If you wish, narrow lighted channels can be set into the wall along the mirror. The dressing table must have direct artificial light. There is a new illuminated mirror for shaving, medicine cabinets, or make-up tables, which lights the face perfectly without striking the eyes.

A sun lamp, directed on the chaise longue, is coming to be regarded as a health requisite for days when even especially transparent panes can't squeeze a violet ray from the sun. Wall, ceiling, and standing models can be had. You will be interested in the new 'dual purpose' lighting, which supplies illumination and ultra-violet rays from the same ceiling fixture.

A radio to issue directions for exercising or to soothe with slumber music gives added luxury; and a shelf of very light fiction within reach of the couch will be a safety valve for wrought-up nerves.

Of course you will supply towels and bath mats in abundance to provide the proper color accents as well as comfort; and there will be a floor covering to carry out your decorative effect, in case a design is not inlaid underfoot. This is the normal, developed bathroom as it stands to-day, but new phases are being experimented with constantly.

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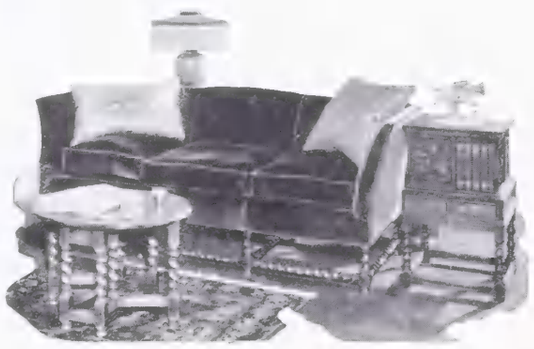
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THIS is the time of year when we are all beginning to think about gardens, and that is one of many reasons why I think you will be interested in these new importations from Italy (Figure 1). Groups of these diamond-shaped pots of porous Italian earthenware may be arranged in any number of interesting patterns and used on lawn and terrace or in courtyards. By planting a series of pots with a succession of flowering annuals, one can produce a charming 'portable flower bed' — or they may be used singly to border a path. In fact, anyone with a grain of imagination can visualize all sorts of charming possibilities. The pots measure 11″ x 6½″ x 6″ deep and cost $3.00 each, express collect. — CARBONE, INC., *342 Boylston Street, Boston.*

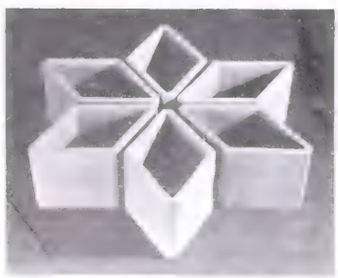


Fig. 1

A CIGARETTE box that gets my enthusiastic approval both for practical purposes and for appearance is this round wooden box in Figure 2, with a sassy little squirrel perched on top. The box holds two packages of cigarettes, and moreover, while doing its so that no air can destroy the flavor of the cigarettes, it really comes off very easily. It may be had in either mahogany or walnut. Height 6″, diameter of box 3½″. Price $7.50, parcel post collect. — THE WOODART COMPANY, *Dubuque, Iowa.*



Fig. 2

NO more need we hear the demand, 'Where is that corkscrew, bottle opener, ice tongs or pick?' as the case may be, for here in Figure 3 is an instrument combining them all and in a form you can proudly display to your most pernickety friend. The only trouble will be to keep your admiring friends from walking off with it, for its uses are many and its ways beguiling. Pull out a cork, open a bottle of ginger ale, pick up an ice cube or a lump of sugar, or spear an olive, with one gadget! Imagine a self-respecting home or a successful picnic without one. Length 4½″; chromium or gold plated, $1.00 and $1.50, respectively, parcel post collect. — DAVID B. ARNOF COMPANY, 2 *West 31st Street, N. Y. C.*



Fig. 3

ANTIQUE brocades in the most gorgeous coloring and woven with gold or silver threads make perfect mats (Figure 4) for end tables or for use under a lamp. They are lovely and rare enough to be used as a wall ornament where color is necessary to give the right note to a room. Approximately 12″ square, they are priced at $3.00, parcel post prepaid. The hand-wrought pewter ash tray in the same photograph is in the form of a duck, which obligingly spreads his tail to hold a cigarette and turns a most beguiling eye upon the world in general. Size 4½″ x 3″; price $3.50, parcel post prepaid. — YAMANAKA, *680 Fifth Avenue, N. Y. C.*



Fig. 4

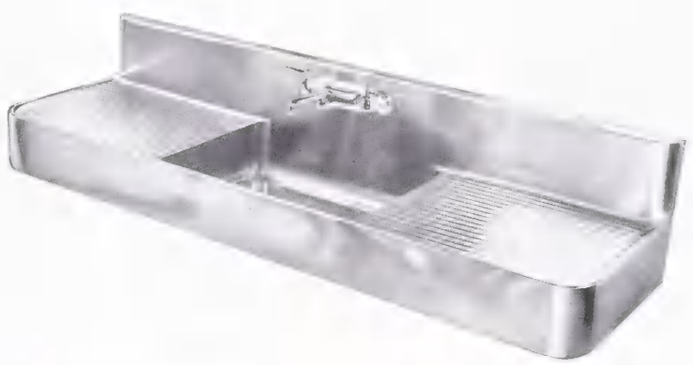


Fig. 5

BRIGHT red-and-blue plaid on a white glaze pottery (Figure 5) has medallion insets of colored scenes of the country where this pottery is made. It is really one of the most enchanting sets I have seen anywhere, and so cheerful that it will make breakfast an occasion instead of a meal! Any child would eat every morsel of food just to get a peek at the view on the bottom of the bowl. And what gayety these pieces, each with a different scene, will add to



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Fig. 6

EVERYONE during this 'lull in prosperity' has an eye out for bargains, and this little tea-caddy lamp pictured in Figure 6 is, I think, a real find. There are probably many places in your summer house where such a lamp is needed, or it would fit charmingly into any bedroom. The glazed base is 3½" square and 6" high and the parchment shade is 6" square, the lamp complete standing 13" high. It may be had in ivory as pictured, or in green or red, each base and shade decorated with a spray of old-fashioned flowers. The price is but $4.50, postpaid. — R. H. Stearns & Company, *140 Tremont Street, Boston.*

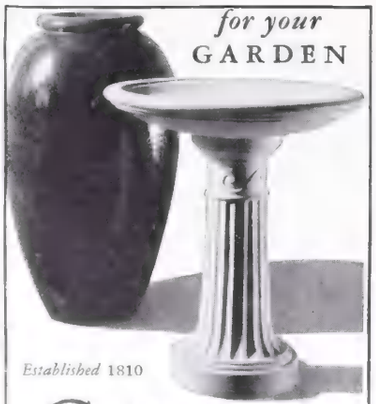
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Fig. 7

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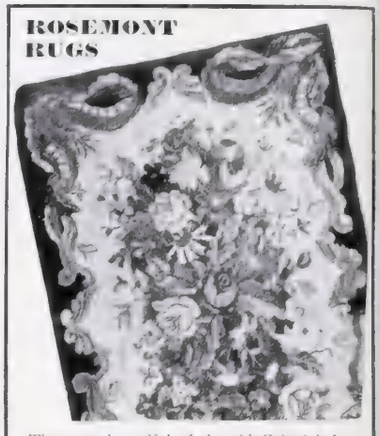
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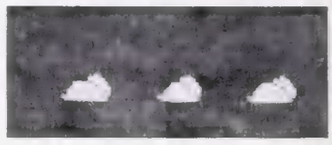
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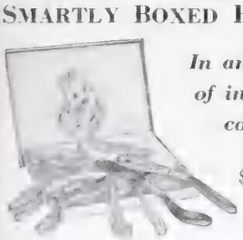
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ALL of us who are proud of our country and love to have mementos of those early days about us will be thrilled with this hooked rug (Figure 8) made in the same way and with the same painstaking care as the rugs of those early Colonial days. This depicts Burton Parish Church in Williamsburg, Virginia, where worshiped four Presidents — Washington, Jefferson, Monroe, and Tyler! The pleasant village green, the homes surrounding it, and its people are all shown in natural colorings. I can't imagine a more perfect rug to place in front of a fireplace or prized antique sofa or highboy in some Colonial house of the present day. Or what nicer present for the young bride whose ancestors lived in, and gazed on, scenes similar to this? Hung over a fireplace it has all the interest of a tapestry, with a quaint and compelling charm of its own. These rugs are native crafts to be carefully and proudly treasured. A few weeks are required to fill orders. Size, 36″ x 58″. Light weight for wall hanging, $40.00; rug weight, $50.00. Express collect. — LAURA B. COPENHAVER, '*Rosemont*,' *Marion*, *Virginia*.

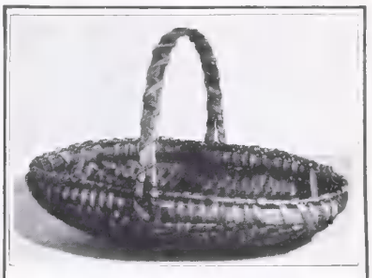


Fig. 8

THIS hand-wrought antiqued-brass double candle lamp — Figure 9 — is just the lighting you need for a hallway or side table where a strong light is not required. The design is copied from a Colonial candle stand and has a delightful decorative quality; moreover — happy thought — it cannot be broken by a too vigorous child or careless maid. The height is 13″, the



Fig. 9



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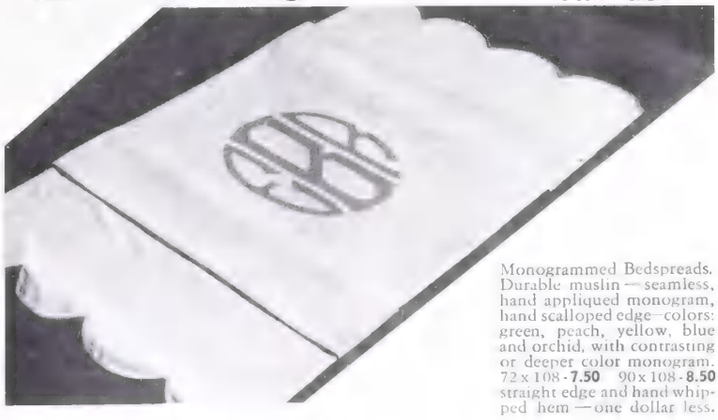
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Fig. 10



THINK of the fun of always having in sight a perky boat pointing its nose into the teeth of the prevailing wind. With a weathervane like this (Figure 10), even a novice can be as weather-wise as the veriest old salt who wets his finger and holds it in the breeze. Made of wrought iron, painted black, it is not only amusing and instructive, but also practically indestructible. Ship, 17" x 14"; price $9.75, prepaid. — FLORENTINE CRAFTSMEN, INC., *45 East 22nd Street, N. Y. C.*

I SELDOM see a picture frame that can be called really good-looking, but here in Figure 11 is one that I think is distinctly worth showing. And in spite of its modern lines and smart appearance, it will not detract from the interest of whatever picture you choose to put in it. It is beautifully made of a white untarnishable metal, with sliding velvet back and a covered base that prevents the scratching of your

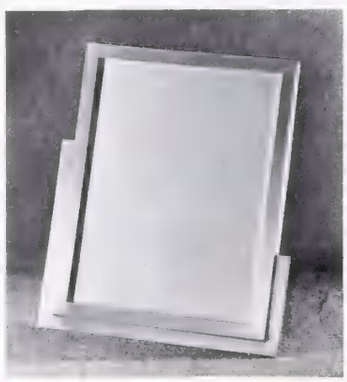


Fig. 11

ANTIQUE ENGLISH WHAT-NOT



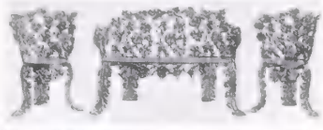
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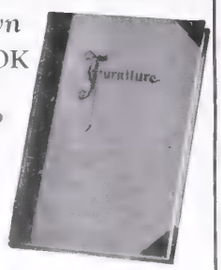
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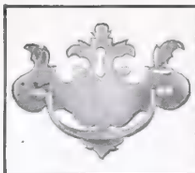
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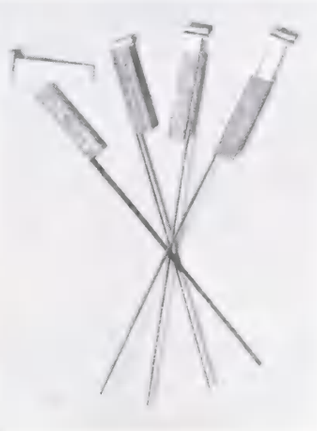


Fig. 12

wooden labels are roofed with metal, so that when slipped into their sockets, no rain can reach them. In order to know which variety of plant one is gazing upon, it is only necessary to remove the label, read it in a comfortably horizontal position, and return it to its slot. The stake is 14″ long and the label 3½″. The price is $1.50 a dozen east of the Mississippi and $1.75 west, postpaid; or $7.50 a hundred, express collect. — THE FARM AND GARDEN SHOP, *39 Newbury Street, Boston.*

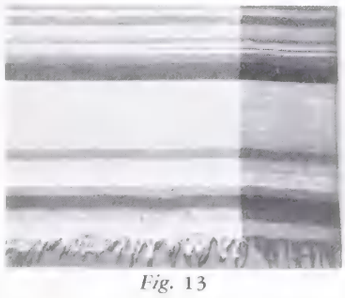


Fig. 13

HAND-LOOMED Orissa cotton (Figure 13) from far-off India comes in a most interesting texture and fascinating colored stripes — lovely soft oranges, yellows, blue, and black. I can't think of anything more perfect for the Colonial dining-room or bedroom or even living-room of pine or maple. For Empire or Federal American rooms now so fashionable, this fabric would be absolutely right, not only in color, but in weave. Strips for curtains, 2¼ yards x 40 inches, $4.50 each. Bedspreads, 2 yards x 3 yards, $7.50 each, express collect. These also can be purchased by the yard, 54″ wide, at $2.50. — GUNN & LATCHFORD, *323 Fifth Avenue, N. Y. C.*

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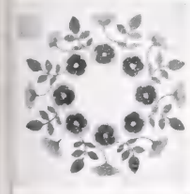
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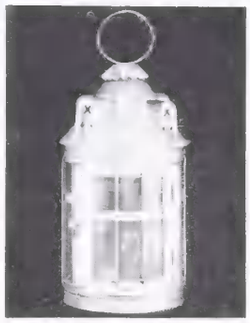
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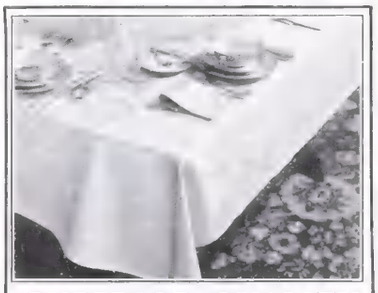
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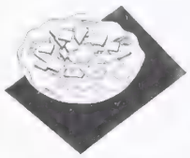
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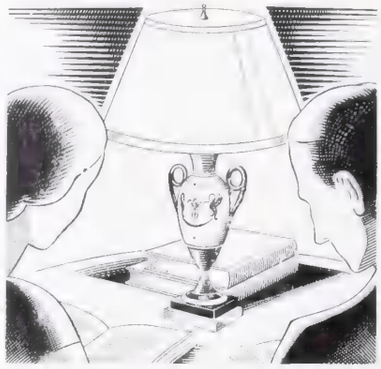


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If I Were to Make a Garden, by Ernest H. Wilson. Boston: The Stratford Company. 1931. $8\frac{1}{4}$ x $11\frac{1}{4}$. 295 pages, including index. Illustrated. Price $10.00.

All garden lovers know that Ernest H. Wilson was for many years the guiding hand behind that greatest of gardens, the Arnold Arboretum, and that many of the loveliest plants and flowers in our gardens to-day were first introduced by him into this country. Consequently this book, completed just before the author's tragic death, holds suggestions and information every gardener and horticulturist will wish to cherish. A foreword by Richardson Wright and other tributes to Dr. Wilson's life and work accompany this final message from 'The Father of American Gardens.' The rest of the book is devoted to a comprehensive discussion of garden making in all its aspects, with emphasis laid on where to plant as well as what to plant. A beautifully made book with many lovely illustrations and a frontispiece showing the author in his own garden.

Garden Pools, Large and Small, by Leonidas W. Ramsey and Charles St. Lawrence. New York: The Macmillan Company. 1931. $5\frac{3}{4}$ x $8\frac{3}{4}$. 107 pages, including index. Illustrated. Price $2.50.

The charm that an attractively designed and planted pool adds to a garden cannot be overestimated, and this book is written to show how water can be effectively used in small as well as large grounds. The authors have had wide experience in designing, building, and planting pools of every description, so that the subject is treated from the practical as well as the artistic point of view, and detailed instructions are given for building pools of various types. Diagrams illustrate these instructions, and photographs show many types of formal and informal pools. The authors emphasize the point that the location for a pool should be chosen with great care and a type of pool selected that blends naturally with its surroundings, so that it becomes an integral part of the grounds. A book full of inspiration and information for those eager to add to the beauty and interest of their garden.

Decorative Art — the Studio Year Book, edited by C. G. Holme. New York: William Edwin Rudge. 1931. $8\frac{1}{4}$ x 12. 164 pages. Illustrated. Price $4.50 in cloth; $3.00 in wrappers.

This is the twenty-sixth issue of the *Year Book* of the *Studio* magazine, now published in this country as *Atelier*. Of the previous issues of this annual, only six numbers remain in print, and it is deservedly one of the most widely distributed of all art publications. This volume contains an introduction by Maurice Dufrène on Modern Tendencies in Decorative Art and chapters by other well-known authorities on various phases of modern art and its development during the past year. Hundreds of excellent photographs illustrate the text and show the most interesting modern work being done in Europe and America in architecture, decorating, and other allied arts. No matter how one may feel about modern decorative art, one is bound to be impressed by the scope and variety of the work illustrated in this volume.

Travel Sketches in the Old World, by Woodruff K. Aykroyd. Chicago: Thomas S. Rockwell Company. 1931. $9\frac{1}{2}$ x $12\frac{1}{4}$. 61 pages. Illustrated. Price $5.00.

Sketches that bring back a little of that something which makes the Old World unforgettable' make up the contents of this delightful book whose pencil drawings carry us through England, Holland, France, and Italy. Signposts, chimney pots, ironwork, and other interesting details are sketched, as well as fascinating old houses and churches — many of which recall pleasant memories and all of which stir within us the desire to see for ourselves these interesting corners of the Old World. A few of these sketches originally appeared in *Pencil Points* and the *Journal* published by the Royal Architectural Institute of Canada, but they are all well worth preserving in this more permanent form.

HISTORIC POSSESSIONS FOR YOUR HOME



Ancient Serving Table—

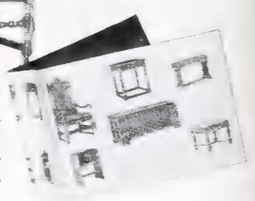
Its Tudor Ancestry Goes Back Five Centuries

THIS carved oak console is a reproduction of an old oak side table made in the 15th century. The original, groaning with trenchers of steaming viands and flagons of ale, must have witnessed many a festive occasion in old English halls. The carved panels represent the regal device, Fleur de lys, Tudor rose and tracery. Furniture with such interesting history makes a prized possession for the home.



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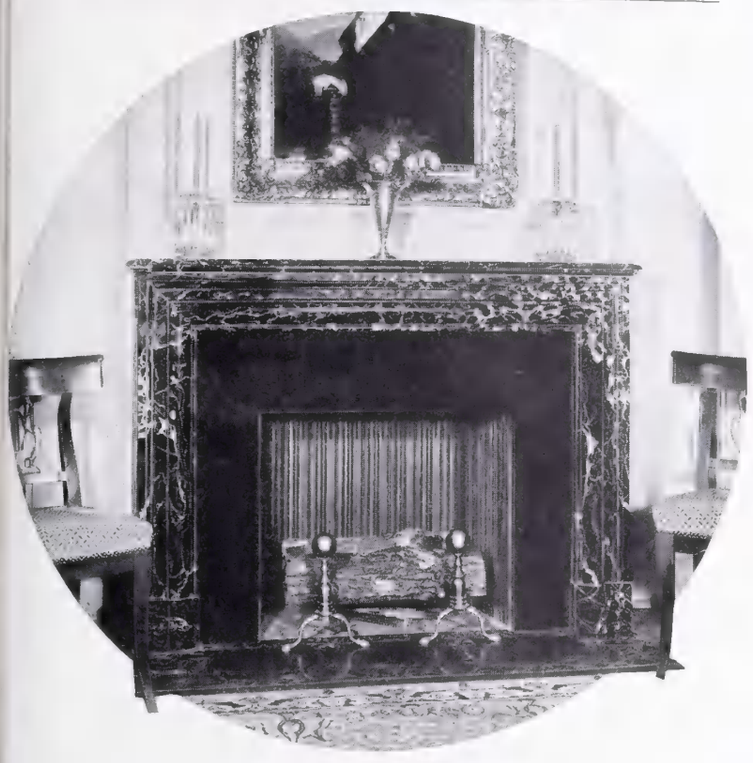
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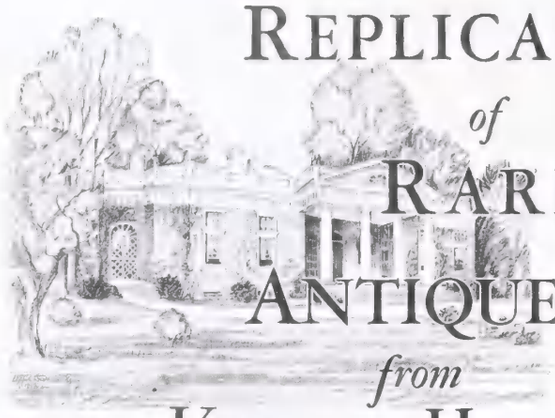
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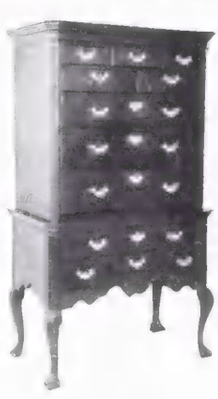
REPLICAS *of* RARE ANTIQUES *from* FAMOUS *VIRGINIA* HOMES

MONTICELLO

THIS famous home of Thomas Jefferson, near Charlottesville, Virginia, was built after his own design, and occupied by him until his death in 1826. The Virginia Craftsmen have been given the exclusive right to reproduce the rare antiques in this historic home. Each replica of a Monticello piece is authenticated by a certificate signed by the Secretary of the Thomas Jefferson Foundation, and affixed to the piece. Two of these pieces are here illustrated. ✣ The valued privilege of copying these treasures of Monticello, and of other historic Virginia shrines, involves the obligation of making reproductions worthy of the originals. Hence the furniture made in our studios is of selected woods, fashioned by hand by expert artisans with the most conscientious fidelity to every detail of design and workmanship. ✣ Our furniture is available either in groups for any room in your home, or in a wide choice of occasional pieces. ✣ We shall be pleased to send you upon request a copy of our illustrated booklet describing these charming reproductions, and to tell you where you may purchase them in your vicinity.



The Sheraton influence is apparent in this piece—an adaptation of the Vice-President's chair used by Thomas Jefferson when he occupied that office in our Federal Government. The original is now one of the cherished treasures of Monticello.



This mahogany highboy is a true copy of the original at Monticello. It is 76" high, 24" deep, and 44" wide. It is made in two sections and, if desired, the upper cabinet may be removed, leaving an exceptionally beautiful lowboy.

INTRODUCTORY OFFER

FOR the benefit of those who are not acquainted with the high quality of materials, workmanship, and finish of our furniture we are offering the piece at the right—a Dutch Foot Coffee Table—in your choice of maple, mahogany, or walnut. This will be sent to you, prepaid, upon receipt of $14.75, check or money order.

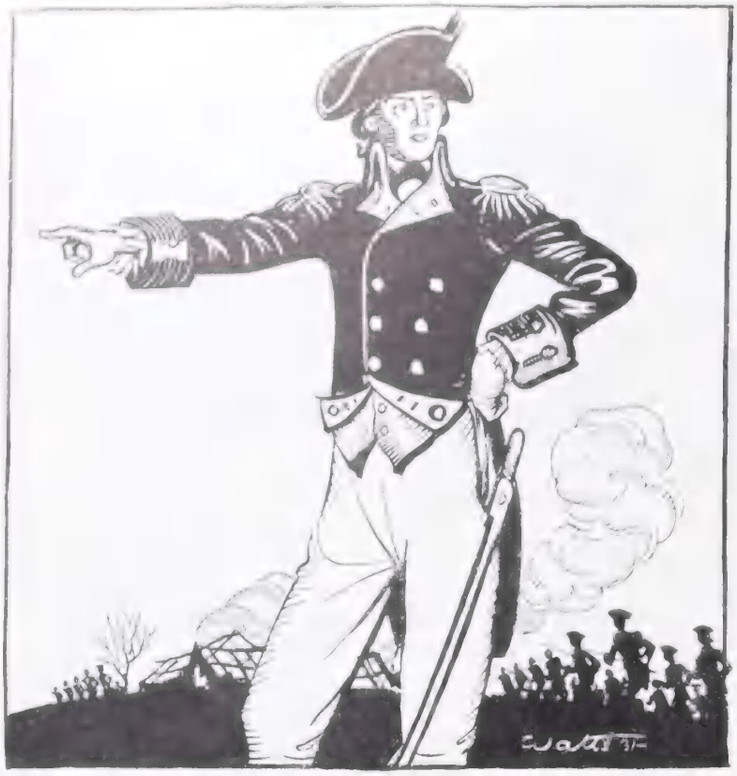


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TRAVEL

Traveling is no fool's errand to him who carries his eyes and itinerary along with him. — AMOS BRONSON ALCOTT

SUDDENLY, ten days out of New York, the South Atlantic is full of sails, each great white triangle swelling above four or five lashed *balsa* logs. They are *jangadas*, Brazilian fishing craft, and the laughing brown boatmen ride their rafts as if they were riding dolphins. That cloud upon the horizon is Recife, the water front of Pernambuco.

Our 'Venice of the North,' Brazilians call this city whose domes and towers rise abruptly from the sea. A dark and sluggish tidal river winds under heavy-arched bridges and narrow, crowded, cobbled streets. All day the barges slide up and down stream, poled by gigantic Negroes, and the sunlight, as they bend and straighten and bend again, gleams on the wet brown satin of naked shoulder and hip and thigh.

At a bend of the river stands a magnified version of Hansel and Gretel's house, a great square *pensão*, painted in candy stripes of red and white. Here you may find room and board for the modest sum of sixty thousand reis monthly — rather less than forty dollars. There will be coffee and milk in little silver pitchers, mangoes and papayas and avocados *á vontade*, fish that arrives, still dripping, on a tray of banana leaves, sweets made from the coconuts you saw gathered by a slim youngster with prehensile toes.

Your huge room will be furnished with priceless carved *jacárandá*. There are orchids literally for the asking; a strolling guitar player and a ghostly melody you are never to remember, never quite to forget; dim churches where the sparrow has found her nest and the swallow her house; over the roofs the Southern Cross; ships' bells from a quiet harbor; and the opened hearts of a people gentle and impractical and proud.



E. H. D.

NIKKO is generally conceded to be one of the greatest beauty spots of Japan. Traveling from Tokyo, one arrives at Imaichi Station, where it is worth while to detrain and go by automobile to Nikko. On the way one passes for five miles through an avenue of tall cryptomeria trees which are three hundred years old and which extend in all for over twenty miles. Near Nikko a detour may be made to Kirifuri Falls, known as the 'Mist-Falling Cascade.'

It is probably late afternoon when you arrive in Nikko, and you will wish to proceed directly to the famed Kanaya Hotel, where Mr. Kanaya himself often presides at dinner and makes a picturesque figure in his native robes.

Before dinner you may stroll from the hotel to the near-by sacred bridge, usually spoken of as 'the' red lacquer bridge, the best-known in Japan. There are closed gates at either end, for it is used only on ceremonial occasions. Then continue your walk along the Daiya River, which runs in a gully at your left, while on the right rise forested hills, for this river walk, be it a gray day or sunny, will always have charm.



During the season there is generally a geisha performance in the evening. A young Japanese once told me these were only 'country cousin' geishas, but at any rate their songs and dances while away a pleasant hour.

In the shopping centre are many small stores, but of greatest interest is a large pawnshop where are for sale expensive *objets d'art* as well as small souvenirs of excellent quality.

The temples of Iyeyasu and his grandson, Iyemitsu, are among the most important Japanese shrines, and here you will greet like old friends the original panel carving of the three monkeys, 'Speak, See, Hear, No Evil.'

D. J. D.

IT is n't everyone who can go to watch Vierne play up in the organ loft of the Cathedral of Notre-Dame at High Mass on Sunday mornings or afternoon vespers. You really ought to be one of his pupils or a friend of one to climb that winding stone stairway and emerge among the elect. Still, if you know the ropes, and are not 'numerous' in the French phrase, and love Bach, you can do it even if you have no friend at court. You take the little door in the southwest tower, the first on the south side after you pass through the massive iron gateway. You feel very superior as you leave the Sunday-morning crowd pouring in at the western doors and drop into the Middle Ages that await you along a circular stone stairway that Quasimodo must have used. You reach a square room, beyond which is the organ loft.

Around the blind organist are grouped a dozen of his pupils. Along the balcony rail are leaning

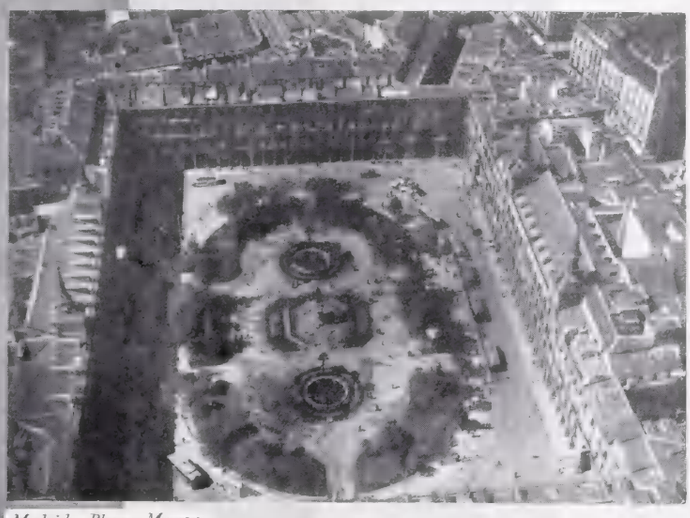
BEAUTIFUL SPAIN



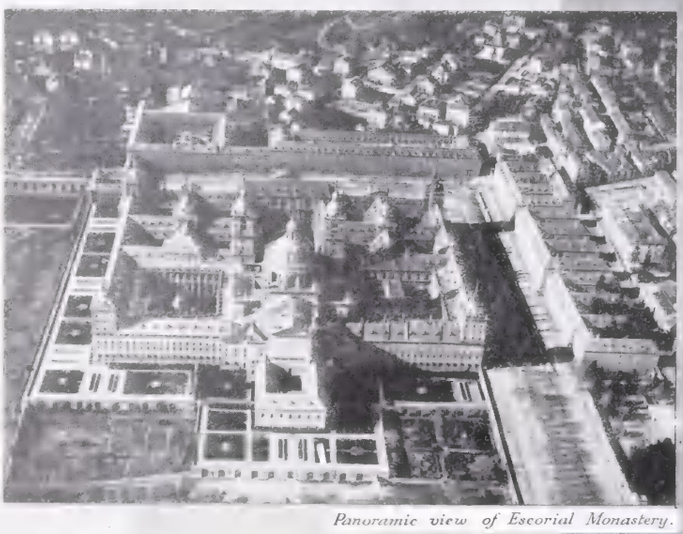
Medina del Campo. Castle of la Mota.



León. The Cathedral.



Madrid. Plaza Mayor.



Panoramic view of Escorial Monastery.



Cádiz. Flotilla anchored in Harbour.

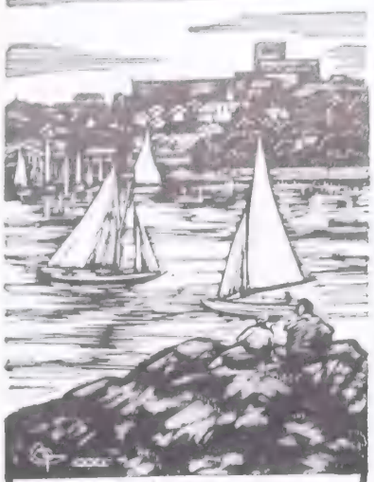


Madrid. Pi Margall Avenue.

VISIT Spain, where the sun is shining and life is smiling — the Country of Romance. Towering mountains, and villages with a charm all their own, inhabited by picturesque peasants whose courtesy is proverbial. Cities impressive with churches, gracious with ruins and relics of days gone by. For the artist, pictures painted by great craftsmen.

Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63-67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, The American Express, Dean & Dawson, or any other Travel Agency.



From a painting by G. Svanberg

Summer Sport on Sweden's West Coast

MARSTRAND, fortress-crowned island—by boat from Gothenburg—favored for its warm, salty North Sea water. Tennis courts under ramparts. Sail boats manned by Viking descendants. Deep-sea fishing.

Linger in Gothenburg—refreshing greenery, lilacs blooming in June, winding canals; art galleries, museums. Dine on the terrace of the Garden Society—a flowery oasis—or motor to Kungälv with its 13th Century fortress, Bohus, over which kings fought—the inn where they parleyed, the church where they prayed.

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SWEDEN

TRAVEL

[*Continued from page* 162]

those who have come for the view of the church rather than for that of the organist. They have always longed to walk along the triforium arcade, and now at least they are on a level with it. They see nothing of the rose windows or of the flying buttresses, the two great glories of Notre-Dame, but they have an unobstructed view of the nave, and historical memories come surging up in their minds. They can see Napoleon and Josephine being crowned before the altar, the chorus-girl Goddess of Reason flaunting her cheap triumphs before the revolutionary mob, and they can almost hear the imperial cry of the Eaglet as he is being baptized.



But history and architecture count for little when the signal comes from the high altar and Vierne begins to play. The cathedral is nothing but the strength of mighty stone, while here is strength in weakness. Because of his blindness as well as because of his years of technique, Vierne has a serene unconsciousness of anything but his music. His complete absorption in his playing is the basic requisite for its smoothness, and because his eyes see nothing his hands and brain have no distractions.

Clustered around the organ, his pupils watch the easy glide of his registration changes when he passes from bank to bank of the keys and stops. They note the instinctive ease, the lack of roughness, with which he uses toe and heel in pedaling. And when he plays a Bach selection such as 'O man, bewail thy sin,' they realize as never before that here is an instrument that can render great symphonies, an instrument whose tone-color gradations are inexhaustible. They also realize that Bach was the greatest of all organ technicians, and they know that Vierne is worthy to follow in the footsteps of the master.

F. R. A.

AFTER you have spent several trying days under the tutelage of a tourist guide in Rome, seeing the Colosseum, the Forum, the dried bones of the Cappuccini, the glitter and pomp of the popes in St. Peter's, and the vastness of the Pantheon, slip off alone, or accompanied only by persons of kindred spirits and silences, and order a buggy to take you to the English Protestant cemetery.

Twilight is the best time to visit this hushed spot, where, under the shadow of the ancient pyramidal tomb of Caius Cestius, the graves seem also to merge into shadows.

A very aged, very haggard woman will greet you at the gate and open it for you upon the payment of a lira, and then retire to leave you to your wanderings. In the gathering shadows, the leaves of short gnarled trees patter a soft melody over the vine-covered graves. Grassy walks stifle the sound of your footsteps. At the top of a gentle slope one comes to a little pool reflecting the delicate leaves of an overhanging shrub. Little goldfish slip through the water ever so softly, lest they arouse any slumbering ripples. Under the shade of the same bush a flat slab of stone lies over the tender, exotic heart of Percy Bysshe Shelley. On the stone are these words: —

> Nothing of him that doth fade,
> But doth suffer a sea-change
> Into something rich and strange.

In the older part of the cemetery, one finds the graves of Shelley's

CALENDAR FOR MAY

BELGIUM	*May 9*	Procession of the Precious Blood at Bruges. The town is decorated and candles burn in windows. Since 1150 this ceremony has taken place on the first Monday after May 2 from the chapel of the Holy Blood, where a relic is enshrined
ENGLAND	*May 1*	Sunrise Service at Magdalen Tower, Oxford
	May 2	Summer Exhibition, until August 6, at Royal Academy, London
HOLLAND	*May 6*	'Sound and Image' Exhibition at R. A. I. Building in Amsterdam, until the 16th
HUNGARY	*May 7*	International Fair at Budapest, until the 16th
ITALY	*May 1*	Day of Saint Januarius, martyr under Diocletian. Relics, and miracle of liquifying blood of martyr, are the occasion of a festival at Naples
NORWAY	*May 15*	Midnight Sun visible at the North Cape until August 1
SPAIN	*May 19*	Spring Pageant at Zaragoza opens
SWITZERLAND	*May 1*	Opening of Bathing Beach at Montreux

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THE GOLDEN ISLES of GEORGIA

By
CAROLINE COUPER LOVELL

Off the Georgia coast lie seven sea islands of unsurpassing beauty. For over three hundred years they have been subject to the romances, and the struggles which make up American history. There were Spaniards on these isles more than one hundred years before the first missions appeared in California. Here, in fact, were fought the very battles which determined whether the Spanish or the English under General Oglethorpe should rule southeastern America.

Today the independence of these islands has passed, but their history and tradition survive, and are here told for the first time in a fascinating chronicle.

With 10 illustrations. $3.00

THE ATLANTIC MONTHLY PRESS
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TRAVEL

[*Continued from page* 164]

infant son, William, and of Joseph Severn. A companion stone to that of Severn marks John Keats's grave. His name, according to his deathbed wish, is not engraved there, these words appearing instead: 'Here lies one whose name was writ in water.'

But on the wall opposite, some loving follower has penned the admiration of his friends: —

Keats, if thy name be writ in water,
Each drop has fallen from some mourner's cheek;
A sacred tribute, such as heroes seek,
Though oft in vain — for dazzling deeds of slaughter.
Sleep on! Not honored less for Epitaph so meek!

Dusk has fallen; the vine-covered plots, the trees, and the dark pool melt into the melancholy loveliness that fills the shadows, and your soul.

M. R.

TAKE the old railway route between Naples and Rome and stop at Monte Cassino. You will be well repaid for your stop, for the ancient stronghold of Saint Benedict not only harbors romance and architectural beauty, but also affords one of the finest panoramic views in Italy. At Monte Cassino you can wander through halls where the flame of learning was kept alive through the Dark Ages; you can inspect old illuminated manuscripts as fine as any in the British Museum; and in the central court, designed by Bramante, you will see old columns from the Temple of Apollo which was torn down by Saint Benedict and replaced by his monastery in 529.



I visited Monte Cassino, which is reached by a short drive from the station at Cassino, on a sunshiny day in March. As our car slowly climbed the hill we looked below into the beautiful valley of the Garigliano and the surrounding blue mountains. Arriving at the monastery, we entered the old doorway and climbed the unkept steps past the black crows, sacred to Saint Benedict. After a tour of the building, including the famous library, the tomb of Saint Benedict, and the vista which looks toward the former home of Saint Scholastica, his sister, we were given lunch in the old refectory. We spent the night in a building just outside the monastery, — men may stay within the monastery walls, — and the exquisite sunrise and early morning services in the monastery chapel will long be remembered.

K. M. K.

NOT far off the main line of the P. L. M. in Southern France is Le Puy, the City of the Mount. The Pennells, long ago, on their French Cathedral pilgrimage, discovered it and christened it 'the most picturesque place in the world'; and to-day it stands almost unchanged, as picturesque as ever, and as far removed from the ordinary stream of tourist traffic.

The quaint little city gains its peculiar character from the fact that it is built on a cluster of rocky volcanic spurs and needles, each one crowned by a church, a statue, or a little ruined chapel. The general effect is like nothing in the world so much as a landscape from a mediæval tapestry, with sharp, clear-cut little mountains jutting up abruptly from the plain.

The fine Romanesque cathedral, unique in design among all the cathedrals of France, is perhaps the first attraction of Le Puy. One mounts a winding street, which becomes steeper and steeper; finally the walls on each side become flights of steps; and at last one is at the portal, with its three huge, shadowy Romanesque arches, beneath which the steps still go climbing, up under the very nave itself.

Do not fail to visit the cloister, and to linger a while in that quiet, sunny little square, enclosed by its admirably proportioned and decorated Romanesque arcades. And the view is worth the climb to the summit of the spur where the tiny chapel of Saint-Michel clings.

The country round about offers many charming excursions. Its mountains are the Cévennes, where Modestine and R. L. S. sojourned so pleasantly. The famous Travels began at Monastier, just fifteen miles distant, so if you wish to follow in the footsteps of that engaging pair, you cannot do better than to take Le Puy as a starting point.

L. C. L.

LIST OF IMPORTANT SPRING FLOWER SHOWS

March	7–12	Philadelphia Flower Show, PHILADELPHIA
March	10–14	Spring Flower Exhibition, BOSTON
March	12–19	Fourth Cleveland Flower Show, CLEVELAND
March	14–21	Nineteenth International Flower Show, NEW YORK
April	2– 9	Sixth Annual Garden and Flower Show, CHICAGO
April	2–10	Thirteenth National Flower and Garden Show, HARTFORD, CONNECTICUT
April	21–24	East Bay Flower Show, OAKLAND, CALIFORNIA
April	27–28	The Narcissus Show, WESTBURY, LONG ISLAND

Then



and NOW

SEE ENGLAND WITH US

This way, American friends, this way to see this great England of ours. How your hearts will thrill to the historical associations of Eastern England. Take York for example. See it in the afternoon of an English Summer with the rosy glow of the setting sun tinting the Minster towers with unimagined loveliness. Then go *inside* the Cathedral — and marvel. Walk through the quaint old streets and along the encircling walls. Then let us take you across the Yorkshire Moors and to Harrogate, Britain's foremost Spa with the lovely ruins of Fountains Abbey close by. As you journey further North, Durham Cathedral perched high over the River Wear will arrest and hold your attention. It reminds one so much of a mediaeval fortress challenging the elements except perhaps it is too beautiful. Observe the rugged beauty of this East Coast of ours with its old-world fishing villages and modern seaside resorts. Oh, no! we have not mentioned all our pet places for we have Ely, Peterborough, Lincoln, Norwich, and Cambridge which we describe in our booklets. Write for our new booklet and let the natural color views convince you.

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BELL SYSTEM

THE House Beautiful

MARCH 1932

NEXT MONTH

An indication of the increasing exodus from the city, with its complexities and incessant demands, is the growing popularity of the small vacation house, either for the summer season or for winter week-ends. Such a house, built in Connecticut by two New York business women, will be featured in the next issue. It makes such a 'house of escape' seem not only highly desirable, but, for many who perhaps had not considered it, really attainable.

There will be included also an outstanding summer house of a larger type built on Long Island — one of those fortunate houses that are furnished appropriately and then given a setting of trees and flowers that brings out all their best features. There are also a house built on a hillside in California and a further description, plan, and illustrations of the interior of High Spruces, featured this month.

One of the most challenging exhibitions now touring the country is that of Indian Tribal Arts recently seen at the Grand Central Palace. To those who do not know the best expression of our own aboriginal art this exhibition will be a revelation; to those who do, a gratification. Six of the superb modern rugs in this collection will be illustrated in April.

A page of new tie-backs, rooms for children, a small suburban garden, are only a few of the subjects covered. In the 'Furniture Guide,' porch and sunroom furniture will be shown, and in the new department, 'How to Do It,' several ways of making a plant window will be demonstrated.

In the article 'Two Houses in the International Style,' by Philip Johnson, printed in our October issue of last year, a house was referred to and illustrated as having been designed by Clauss and Daub for Colonel Lindbergh. In the article it was stated that Colonel Lindbergh looked over the plans and rejected them in favor of a house of more conservative type. We have since learned that Colonel Lindbergh was not aware of these plans, and we regret our misinformation. The house that he has built was designed by Delano and Aldrich of New York and is the only house, we understand, which was considered.

The strength that lies in organization was enlisted by the decorators of the country when in Grand Rapids, last July, they formed the American Institute of Interior Decorators. Thus we now have three national associations — the American Institute of Architects, the American Society of Landscape Architects, and this new American Institute of Interior Decorators — which are concerned with the making of a home. The benefits from this new organization, as has been true of the others, will accrue not only to the members of the profession but to their clients, since it means the crystallization of those standards concerned with the æsthetics of the profession and those concerned with its business. Since the organization of this group, chapters affiliated with the national association have been formed in many states.

Perhaps the criticism that has been most commonly voiced against the decorator, often not merited, but in some cases perhaps justly applied, has been that of his unbusinesslike dealings, his failure to carry out his work in accordance with such standards as obtain in other professions and businesses. To obviate this, one of the first acts of the Institute has been the preparation of a Code of Ethics and Rules of Practice. In the meantime, as an indication of the fact that the lack of such standards has been strongly felt by the decorators, Standard Contract Forms to be used between decorators and their clients have been developed by the Decorators' Club of New York. These are drawn to cover the different systems under which decorators work and are available for all decorators.

One of the most important articles of the by-laws adopted by the Institute is that applying to membership. Active membership is limited to those with 'at least five years of complete decorating experience, to include technical training, practical experience, or both, with a minimum of three years of practice.'

The importance that is being attributed to training for the profession is further emphasized by the recommendation made in the report of the Committee on Home Furnishing and Decoration at the President's Conference on Home Building and Home Ownership. This proposal was for 'the establishment of a Central School for Professional Decorators that shall be of the same high standing as our technological, medical, law, and architectural graduate schools, and from which shall emanate learning reaching our entire public through institutes, service bureaus, and existing agencies.' This recommendation shows a courageous analysis of a situation which has militated against the profession, the correction of which will redound to the benefit of decorators and the public at large.

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HOUSE BEAUTIFUL

Style Notes

BECAUSE *we believe that readers of House Beautiful, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we have initiated this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.*

THE LURE OF GOLDEN SUNSHINE in our Southern and Western states in winter, and the new enthusiasm for outdoor life throughout our country, have made porch and garden furniture more important each year, until this spring we have a wide and varied choice of excellently designed furniture to fit every need and purse. Practical and distinctive are table and chairs of weathered oak bound with wrought-iron frames and bands obtainable in a variety of finishes. This furniture is appropriate for an open terrace, and was recently seen successfully used with Moroccan rugs, which are at the moment so popular. These had richly colored primitive designs on a white ground, and cushions of waterproofed ribbed fabric were used that matched the colors of these designs.

FOR THOSE who want more sophisticated furniture, chairs and couches of Malacca cane and rattan are equally to be recommended. This type has shown an increasing versatility in decoration, until now it can be found to accord with almost any color scheme and attractive enough to move in the best society of furniture. In one sunroom a decorator has used this furniture painted white and bound with black, with scarlet waterproof cushions, and in another painted blue and bound with canary yellow, with jade-green cushions. In these rooms she used hand-loomed peasant rugs and rugs with deep pile, with a geometric design obtained by shearing the nap down $\frac{1}{4}''$ to $\frac{1}{2}''$.



THE TREND already referred to toward simpler and out-of-door living has meant that many a decorator has turned her attention toward the furnishing of the vacation cabin, which has heretofore been considered mainly as a repository for discards. In a mountain lodge recently seen, the furniture was of peeled cedar in a dull wax finish. The chairs had heavily corded seats in rush pattern, and all the furniture was designed with the simplicity of our early Colonial pine pieces. A huge white bearskin was hung on the wall opposite the fireplace; white Moroccan rugs were used on the floor, and Navaho rugs for bedspreads and window curtains.

THE CONTINUING VOGUE for white has reached garden furniture, and an interesting expression of it, and one characteristic of the *décor* of the day, is the use of Victorian iron garden furniture painted white. White cast-iron urns with pedestals of green marbleized wood are also to be found for those who want to revive the Victorian garden.

THE revival of painted pieces with mahogany furniture was recently exemplified in a formal dining-room in which chairs painted white were used with a Sheraton mahogany sideboard and table. The walls also were white, and the chairs had loose slip-cushion seats of white leather. The console tables had mahogany tops with apron and legs painted white. The curtains were a heavily corded white silk rep caught back quite high with brass tie-backs ornamented with enormous purple glass grapes, and the glass curtains were of white accordian-plaited silk gauze.

THE NEWEST NOTE in porch furniture is the use of glass table tops of a color to match the cushions of the chairs or some other important part of the color scheme of the room.

RAW SILK FRINGE inset into the seams of chair cushions instead of cording gives that smart nineteenth-century appearance so desired at the present moment by up-to-date decorators.

WITH THE PRESENT POPULARITY of elaborately draped hangings after the manner of the Empire and early Victorian days, tie-backs have become of increasing importance. Those of tôle with classic Empire or quaint Victorian floral decoration come in all colors and are appropriate to rooms done in these styles. Others of brass have morning-glories of white or heavenly blue glass for ornaments, and these are well used in rooms where chintz, wallpaper, and carpeting show flower designs of various descriptions, — moss roses, day and valley lilies, and sheaves of wheat, — all delightful revivals of Victorian favor and gardens.

Photograph by Paul J. Weber



WITH ITS FACE TURNED TOWARD THE RIVER

This recently remodeled house in Connecticut must once have been accessible only by the Connecticut River, which lies at the foot of its rolling fields. It is now adapted to modern conditions and modes of travel, but it still has the benefit of the river for view and recreation as well as of the giant spruces for shade. The house of Mrs. Dorothy R. Ellis. Eleanor Raymond, Architect. Mary P. Cunningham, Landscape Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



HIGH SPRUCES

I. The Summer Residence of Mrs. Dorothy R. Ellis at Haddam, Connecticut

BY ETHEL B. POWER

ELEANOR RAYMOND, ARCHITECT

MARY P. CUNNINGHAM, LANDSCAPE ARCHITECT

Searching for a house to adopt is one of the most exciting of out-of-door sports, and it is difficult to determine whether the greater satisfaction comes at the end of the search or on the day when the last carpenter and paper hanger and painter depart and leave you in possession of the house, now remoulded to your purposes and awaiting the opportunity to prove the confidence reposed in it.

High Spruces did not fail at either of these moments. Once seen in its ready-made setting of veteran evergreens, rolling fields, well-disposed farm buildings, and, for good measure, the Connecticut River at its western boundary, it was to be accepted with gratitude and at its face value. Moreover from that first day until now, nearly two years later, it has increasingly shown itself a good companion.

There came, however, at the beginning of operations, a day of reckoning when its innermost timbers must be searched and its soundness tested, and that day brought some misgiving, for it was found that this house had not been constructed with the usual integrity of the old Connecticut builders. The problem became then one of preserving its outward comeliness while supplying an inward strength. Walls must be made more weatherproof, new clapboards must be added, sills must be renewed, an ell, which collapsed utterly at the first stroke, must be replaced, and all without changing the character of the house. In addition, old partitions must be taken down and a porch attached before the house could become sufficiently comfortable for a summer place. A comparison of the illustrations of the house before and after remodeling testifies to the fact that this work was all done without disturbing the serenity of the old structure.

At the highroad — which is after all but a secondary affair, ending shortly at the river, where was once a steamboat landing — is a large hay barn faded rust in color and streaked with cantaloupe yellow. This was not repainted, but was taken as the keynote of the whole color scheme, with the rust used on the blinds and doors of the house, which is itself painted a pale yellow. The foundations of the house, the walls and fence enclosing the gardens and grounds, and even the trunks of two symmetrically shaped arborvitae continuing the line of the garden, are also washed with the same pale yellow.

From the highway the entrance road to the house entered on the south side, passing a small stable, corncrib, and good-sized henhouse in neat alignment on one side, with stone walls and apple trees on the other. This road was much too attractive, the architect decided, to be exposed to the traffic of automobiles; consequently a road

Photographs by Paul J. Weber





The illustration at the left shows the house as it was and the one above as it now is. Notice the new arrangement of the fence, breaking back at each side of the entrance, the enlarged central chimney, and the gazebo at the left under the magnificent pines

was built on the north side terminating in an ample courtyard, and this original road is now a grassy lane reserved for horses and pedestrians. The stable retains its accustomed function, but the henhouse has been converted to the uses of ping-pong.

One of the really unique features of the house is the main doorway with its double stair enframing the door to the basement, a type of entrance common in the South, but rarer in New England. This faces the river and is witness to the fact that the main traffic route was originally a water one. A dilapidated fence ran all across the front of the house when it was found. This has now been replaced by a picket fence which breaks back at each corner, separating the entrance court on one side and the garden on the other from the meadow directly in front. This definition of areas gives a somewhat formalized effect to the main façade and permits a distinctly different treatment of the north and south sides.

Overlooking the garden is the living porch, which presents an interesting contrast to the former porch. Obviously the old house was disturbed by that incongruous adjunct, and just as obviously the house now accepts the newcomer with equanimity. One reason for this acceptance is perhaps the fact that the new porch rests on solid foundations; another that the angle of its roof line conforms to that of the main structure; and a third that it has one solid wall containing door and window, which gives it the appearance from one point of view of an ell, always a familiar feature of the New England farmhouse. This porch is the most used room in the house. Sheltered from the east, it is opened to the south and west and enjoys one of the best views, not only of garden, but of river and distant hills. With stone-paved floor and curtains of awning cloth, it is well protected against rain and wind.

Again a comparison of the illustrations of this house before and after remodeling emphasizes the fact that it is

by little things after all that a house may be perfected or marred. The new house has a porch and a piazza even as the old one had, but in the one case they were unfortunate excrescences, in the other they are true complements. The old house had a central chimney and a retaining wall by the western group of pines, but the former was inadequate in size and the latter apologetic in its appearance. The enlarging of the one and the defining and emphasizing of the other by the gazebo not only bring order and well-being and correctness of detail to the house, they give it an accepted place in the category of good houses and make it worthy of its setting of superb trees.

The garden has many merits, but three outstanding ones are that it is small, that it has form, and that it is enclosed. It is simply laid out with central and side beds and has a bird station at the centre, a structure in the form of an old wellhead, but containing bird bath and swinging metal plate for food. The illustrations show the garden just one year old, but the iris, lavender, *Sedum spectabile*, Chinese larkspur, lilies, Campanula, and annual lantana are making an excellent showing. The box in the inner corners of the beds gives a still more convincing effect of age. Since the garden is so near the house, it has no pink shades to clash with the yellow and rust. An additional important color note in this garden is the powder blue of the settee against the high pale-yellow retaining wall, of the tools and



These two views of the house before and after remodeling merit study. A particularly pleasing feature of the new house is the partially enclosed porch which, with its one solid wall pierced by an ordinary door and window, its stone foundation and harmonious roof line, proves that a porch need not necessarily be detrimental to the appearance of a house of this early type





The garden at the left of the house is of just the right size for the owner to tend practically single-handed. Iris, lavender, Sedum spectabile, lilies, and annual lantana were all in bloom at the time this photograph was taken. The box and central bird station give definition to the garden



The house was particularly fortunate in its setting of old trees, and these magnificent spruces in front have given it the name of High Spruces



The house is painted a pale yellow and has rust-color blinds hinged at the top to swing outward. The fence and walls are painted the same yellow, and tubs and settee of powder blue combine excellently with this color. The entrance to the flower-room is under the piazza, and here are hung garden tools, flower basket, and other appurtenances of gardening





The porch overlooking the Connecticut River has walls of pale yellow matched boarding, a sea-green coved plaster ceiling, and duck curtains of a slightly deeper green. The floor is paved with old sidewalk flagstones

benches under the piazza, and of the tubs of agapanthus on the yellow-washed stone posts.

Near the house is a stone-paved terrace, and opening from this is the garden-room, where flower sink, vases, garden books, nursery catalogues, and file are conveniently at hand. Here are bright chintz curtains at the windows and a fireplace with the old fire frame intact. The view of this room from the garden looking in is but little less gay than the view inside looking out.

The satisfaction of this house lies not only in the excellence of its many parts but in their nice coördination, making the place pleasing to the eye and preëminently livable.

The interiors of this house will be published next month.



FOR PORCH AND TERRACE

Photograph by Dana B. Merrill



Rattan furniture in closely woven pattern with tufted linen crash cushions and slip-cushion seats is adaptable for sunroom, summer living-room, or porch. In keeping with this furniture is the wrought-iron table with top of weathered and polished oak. The umbrella is vivid blue with red and white dots and red ball fringe, and the hand-loomed Swedish rug combines rich blues, reds, and white. Courtesy of Arden Studios, Inc.

Photograph by Frederick Bradley



A graceful chair for garden or terrace is of heavy rattan in natural color bound with black, with striped cushion of waterproof material in turquoise blue and black. The coffee table is also of rattan bound in black, with a black formica top. The large wrought-iron wall grille has receptacles for holding fourteen pots. Courtesy of Ruth Collins

This wrought-iron chair of smartly simple design is painted canary yellow. The striped awning seat is laced on, thus achieving the comfort of an upholstered seat. Courtesy of J. A. Lehman, Inc.

Photographs by Dana B. Merrill





A uniquely designed and extremely comfortable wrought-iron chair has a slip-cushion seat and tufted cushion back of sea-green waterproof fabric corded in scarlet. Courtesy of Arden Studios, Inc.



Garden furniture of iron painted apple green has a simplicity of line that bespeaks its modern origin, and the tiles of the wrought-iron table are amusingly decorated. Attractive accessories are the squirrel water faucet in brass with bronze finish, the wrought-iron wall bracket with green-bronzed semicircular bowl, and flower urn in antique green finish. Courtesy of Arden Studios, Inc.

WESTERN FIRST-PRIZE HOUSE

Awarded First Prize in the Western Group of Houses

in the Fifth Annual Small-House Competition

conducted by House Beautiful

Photographs by Wm. M. Clarke



THE HOUSE OF MR. BEN MEYER

Santa Barbara, California

GORDON B. KAUFMANN, ARCHITECT

This house excels because of its very simplicity. Its massing, its long plain façade with unornamented doorway, and its restrained use of materials give it refreshing individuality and unquestioned distinction. The exterior walls are for the most part of white plaster, with whitewashed boards and battens used for the servants' wing and the side walls of the Sajuan. The roof is of redwood split shakes about an inch thick. The outside shutters are either white to match the walls, emerald green, or a sort of straw yellow

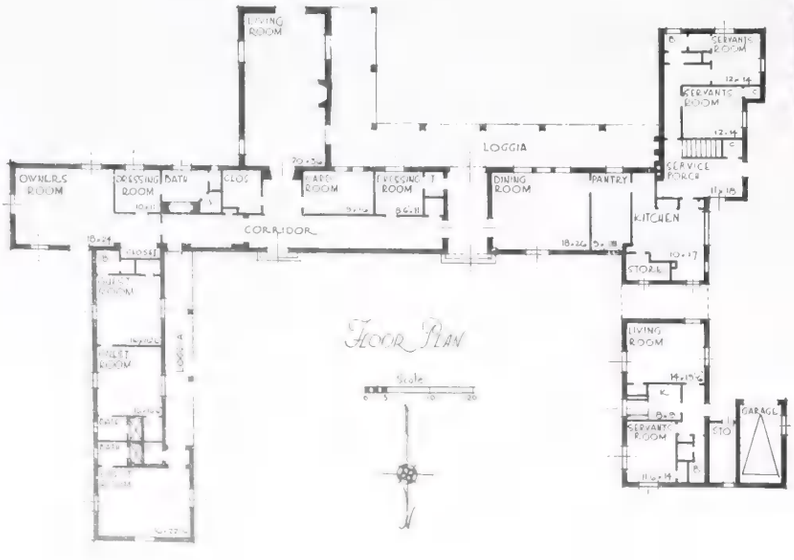


In the loggia is this fireplace which is in reality a charcoal grille with a revolving spit in front of it. It is so arranged that meat for a large number of people can be conveniently broiled and served in the patio facing the ocean



The entrance has a simple architrave of painted brick, and the walls of the Sajuan or passageway, which opens through to the patio, have a dado about four feet high painted a bright blue. The servants' wing on the northwest protects the patio from the prevailing breeze, making it an out-of-door living-room in use until after the sun has set





Floor Plan

In planning this house the desire was to create one simple in form and essentially livable, one developing from the plan itself. No particular style was followed, although the house is to some extent Spanish, in spots distinctly Californian, and in places even reminiscent of Eastern seaboard architecture

Photographs by J. Walter Collinge



The walls inside are generally white plaster with woodwork stained a natural color, slightly softened, resulting in a shade somewhat grayer than honey. Here and there throughout the house doors are painted a bright color, such as yellow or blue, to give emphasis and freshness. In the living-room the hangings are an indefinitely patterned jute and wool and the furniture is upholstered in an Early American greyhound chintz



The long corridor is enlivened by a number of sporting prints, some of which are Currier and Ives, some English. The floor here, as well as in the living-room, is of handmade red tile twelve inches square

WATERLILIES

Either in a Small Tub or in a Pond like the one described, these Flowers are easy to grow

BY HILDA PHELPS HAMMOND

THERE is something particularly dramatic about waterlilies. Look at them at one hour of the day and they stand mysteriously closed, pale Cinderellas hiding their faces from the world; look at them when the hands of the clock have circled a few times and behold them in widespread glory — princesses clad in royal raiment.

In lakes or in ponds, in pools or even in humble water tubs, is this miracle accomplished — a miracle within the reach of every lover of flowers. For though the waterlily be a princess, her demands are small. Sun, a certain amount of rich soil and water! These things only does she ask, and the return on this meagre investment is inestimable beauty. Singly the waterlily is impressive, in larger groups they are indescribably lovely, but a lily pond of six acres holding lilies of purple and gold, of orange and periwinkle blue, of lavender and white, of copper and crimson, is a sight never to be forgotten!

Such a pond is found near the little town of Centerville, Mississippi. A sleepy little town it is, giving no hint to the passing motorist of the beauty that is near at hand. But ask the road to the Dewey lily pond and any farmer lolling upon the steps of the town store will direct you to a winding clay road bordered on either side by Althaeas and crapemyrtles. Six miles the road runs and then stops abruptly at the gate of a white clapboard farmhouse that boasts of a brick chimney half covered with ivy. If you are fortunate you will find that Mr. Dewey is neither at his barn tending his Jersey cattle nor in town on business, but that he is down at the lily pond. A side road that rises and falls in little hills leads to the place — a scant quarter of a mile from the house.

Should you come upon the pond between nine and ten o'clock in the morning you will stand spellbound — for the night lilies and daylilies have joined forces, and many of them are open at the same time. Serene and placid the lake lies, the magnificent blooms and their burnished, platelike leaves covering it like an Oriental carpet. Woods border the pond on one side, trees reflect themselves in the cool water, snakebirds rise from the marshy grass, and far out in the water you discern the figure of a man wading waist-deep from one lily to another — fondling a bronze petal here and a crimson one there, lifting broken leaves, watching the new blooms that have sprung into life. It is a picture with an epic touch, an epic with its central figure an unassuming man who has surrounded himself with beauty.

Michigan was the native state of Mr. Dewey. There as a boy he learned to love the waterlily, learned to look upon its wonderful flower and to know a keen delight in this perfect manifestation of nature. So it was that when he came to Centerville to live the life of a farmer, he made this artificial lake upon his acres and began to plant his favorites. Year after year he increased his stock, until now his collection is a mecca for flower lovers.

Within the pond the splendid, double-white Richardson spreads itself alongside of the canary-yellow *Nymphaea chromatella*, the deep pink of the Rose Arey serves as a foil for the Eugenia de Land of iridescent hue, the copper color of the Comanche blends with the rich red of the Attraction. The Gladstone, a gigantic lily of dazzling whiteness, lies



Thirteen inches in diameter the Sunrise spreads itself, and the purple Independence, the yellow and white Mrs. Pring, and the fragrant Col. Lindbergh of periwinkle blue grow also to exceptional size. As lovely as the petals are the golden centres fringed with delicately colored sepals



Yellows and pinks, crimsons and purples, gold and snowy white, are woven together into an Oriental carpet of lilies upon the surface of this placid pond. And from these flowers there comes a fragrance indescribably sweet

in regal grandeur near the rose-pink Rose Marliac, the crimson James Brydon with its cuplike shape vies with the Sunrise, — the largest of all, measuring sometimes thirteen inches in diameter, — and the superb Renée Gerard, its white ground flecked with crimson, rivals the fragrant white *N. odorata*.

Hardy lilies are all of these, and when you ask Mr. Dewey just what is meant by hardy lilies he will explain that there are two general classes of waterlilies — the hardy, and the tender or tropical lilies. None of them will endure if their roots are frozen, but the hardy ones may often be kept over winter in the ordinary cold cellar. It is better to keep them slightly moist, and a month before planting they may be put in a warmer part of the cellar, where they will start growth. Division of the roots is advisable, for the roots tend to choke the leaves and better blooms are obtained when the root mass is not too large. Late in March and through the month of April is early enough for the setting out of these hardy lilies.

The tender lilies, on the other hand, will survive the winter, unless it be an unusually severe one, as far north as Vicksburg. Farther north, new lilies must be planted every year. May is the month for the planting of these tropical lilies, and, as though summer skies were in view, the tender lilies seem to lean particularly to the shades of blue. The purple blue of the Jupiter, the lavender tints of the William Stone, the periwinkle blue of the Col. Lindbergh, prophetic of calm heavens, the pale blue of the gorgeous Mrs. Edwards Whitaker — all these and many other shades are at hand. Equally lovely, however, are the white and yellow Mrs. Pring, the dark crimson Frank Trelease, and the light pink Hazel Marie — a hybrid of Mr. Dewey's own production which is strikingly handsome. Especially to be noticed are the centres of the lilies. Of golden color as a rule, fringed with varicolored petals, they give off a fragrance that would be the envy of even the most sophisticated Parisian perfumer.

And far off, in one corner of the pond, grows the lotus — 'enchanted stem laden with flower!' Around its special province runs a wall of dirt that tells a significant story, for should the lotus pass beyond that encircling mound the lily pond would soon be ruined. Crayfish now and then bore their way through the mound, letting the water seep through, and no crevasse upon the Mississippi is attended with more drastic action. Quickly the wall of earth must be reënforced or these Egyptian queens will spread and spread until they rout their charming neighbors.

So lies this lily pond — a thing of enchantment for the beholder. And should you think of it only as the achievement of one man, listen to his words as he stands among his lilies.

'Do not think it impossible for you to have the pleasure of a lily pond because you cannot have an expensive one. Anything that will hold water, even a tub, will give you a great deal of pleasure when lilies bloom upon its surface. If you are so fortunate as to have a pool, place about a foot of good rich soil in it and plant your bulbs, with the bud just out of the earth. Fill with water to one foot in depth and the work is done. Add water as it evaporates, and have your pool in a sunny place.' Advice that stimulates your desire to possess these perfect flowers!

So, having loitered until the magic hour of ten is past, you leave the lily pond just as the radiant night princesses are turning back into demure Cinderellas. Slowly they fold their colorful faces, slowly their petals hide their golden centres. A squirrel runs chattering through the woods, the pine trees cast their graceful images in the water, a snakebird dives for its prey. And while the night princesses gradually disappear, another miracle is happening. Far over the water the daylilies are opening. Proudly they lie upon the placid lake — beautiful, knowing that the coming hours are their hours of glory!

WHAT $300 TO $1000 WILL DO FOR YOUR HOUSE

NOTE: *Reprints of this article and of 'What $100 to $300 Will Do for Your House,' published in the February House Beautiful, are available for general distribution at a nominal cost. Further advice about carrying out any of the activities listed in these articles will gladly be given by the House Beautiful Home Builders' Service Bureau, 8 Arlington Street, Boston.* — THE EDITORS

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In the February *House Beautiful* was published a list of things that may be done to the house for $300 or less. This list and the one following represent over one hundred and thirty items, ranging from minor repairs to larger remodeling operations, that may be done to the house to check deterioration or to make it more livable. In addition to the constant necessity for such attention to our homes if we would keep them in step with our own growing needs and the standards of our neighborhood, we are laid under special obligation at this time to carry out whatever work we can afford in order to stimulate employment of the building trades. This necessity was repeatedly emphasized at the recent Conference on Home Building and Home Ownership called by President Hoover and held in Washington early in December.

The following list covers alterations or new work which under average conditions could not be done for less than $300, but which would not cost over $1000. Many of the items mentioned in the list published in the *House Beautiful* in February might in some cases cost more than $300, and combinations of these items would offer suggestions to those having more than $300 to spend. The former list should therefore be considered in addition to the following one by those intending to spend between $300 and $1000.

1. Add a wing to the house. Many a house would be perfectly adequate if a room were added to it. Adding a guest-room or a maid's room would release an extra bedroom for the family. Adding a study or library would give an extra living-room. Every man likes his own retreat. This should have a fireplace, shelves for books, and room for a desk and at least two easy-chairs. The study can be on the north side of the house, as it is essentially an evening room.

2. Add a sun porch. This is an extra room with a large proportion of the walls of glass. Needless to say, it should have a sunny exposure. It may be used for a sunny eating place or for a place where the children can play when confined indoors. It becomes an extra living-room and makes it easier to keep the living-room proper in order for guests. It should be heated and should have a warm floor. Glass transparent to the violet ray would add to its value.

3. Add a small greenhouse or plant room. This can be attached to the house so that heat and water can be easily carried to it



from the cellar. It makes an attractive adjunct to a living-room, hall, or dining-room. A regular greenhouse unit would be best installed by a greenhouse company. A plant room could be more like a sun porch, with plant shelves, a waterproof floor, and walls and doors to close it off from the rest of the house so that a humid atmosphere could be maintained. Such a plant room might be as small as a bay window, with inside glass sashes or doors to close it off from the dry atmosphere of the house.



4. Add a children's playroom or workshop either as an ell to the house, a separate building, a room attached to the garage, or a room finished off in the attic or in the cellar. If in the cellar, the cellar should be perfectly dry and have adequate light and air with preferably some sun. A special room where children can live as they wish and work out their own ideas is now recognized as an important part of a child's education. The walls should be as indestructible as possible, and they should be soft so that it would be easy to pin things on them. The floor should also be indestructible, as well as soft to fall on and warm to play on.

5. Add a garage or enlarge an existing one. A new one can be added as part of the house, in which case local fire laws must be carefully looked up; or it can be a separate building when a covered passage to the house is desirable for use in stormy weather, as pictured in the article in February. A separate garage may be a ready-made one of wood or metal. A built-in garage should be designed and built to look like part of the house.

6. Add a screened porch. As soon as the weather permits, every family should move out of doors for as many of its activities as possible. A porch encourages eating and living out of doors. It should be furnished with comfortable chairs to make it inviting; it should be not more than one step down and should open by ample doors from some living portion of the house. It must be screened from view of neighbors or street as well as from flies and mosquitoes to make it of maximum use. Rain can be kept out by an overhanging roof, awnings, or curtains. If an unpleasant wind from one direction is common, one side of the porch can have a solid wall or a glazed section to act as a windbreak. Two porches on opposite sides of the house would make outdoor living attractive all day long whichever way the wind may blow.

7. Add a sleeping porch. In mild climates and during a considerable portion of the year in colder climates, outdoor sleeping is very much to be desired. A sleeping porch can best be added over an existing one-story wing such as a porch or a garage. It is most usable if glazed, and it should have some method of keeping out rain while letting in air. Awnings, an overhanging roof, windows hinged at the top and opening out, are some of the ways to accomplish this end. This floor should be waterproof and is often drained. For very warm weather better ventilation is secured by opening at least one side of the porch to the floor.

8. Add a bay window. A bay window may add just enough more length to make a too small dining-room adequate. It brings more light into a room and would catch the sun earlier on a south wall. It makes an attractive daytime sitting place and may be a substitute for a sun porch. It is a decorative adjunct to any room. The windows may come to the floor or to the normal window-sill level. The ceiling is usually lower than the ceiling height of the room.

9. Add a fireplace. This may and probably will require a new chimney. An outside chimney is easier to add to a house already built. The walls of an outside chim-

ney should be at least eight inches thick, and the chimney is usually made larger than the flue requires for the sake of its appearance on the outside of the house.



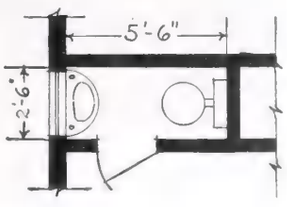
10. Add a shed dormer to give space for the development of rooms in a pitch roof. If such a dormer is confined to the rear side of the roof, if it starts at the normal window-sill level and goes only high enough to give minimum headroom, if it keeps well inside the ends of the roof, and if its face is filled with windows and blinds, leaving as little exposed wall surface as possible, it need not be unsightly. Maids' rooms and bath, a children's suite, a play-room for grown-ups or children, a man's study, a studio, or a guest suite are all suitable uses for such developed attic space.

11. Lay a new roof. Renew the old one or replace a wood-shingle roof with a fire-proof or fire-resisting one of asphalt or asbestos shingles, slate, metal, or tile.

12. Cover outside walls with brick veneer, stucco, or wood if walls need to be made warmer, more water-tight, or more attractive.

13. Waterproof brick walls. If exterior walls of a brick house leak, cover them with a colorless waterproofing liquid or paint them, first calking all joints where wood frames of windows and doors fit into brick openings, to make sure leaks do not come from these causes.

14. Install a new bathroom. Room for a bath can often be found at the end of a stair hall, by taking off a piece of a large bedroom or by converting an outgrown sewing-room or a large closet. Such a bathroom might contain only the toilet fixture and a shower stall, leaving the lavatory to be installed in the bedroom which the new bath is intended to serve. A small bath of this kind would especially suit a man.



15. Install a first floor lavatory. This can often be fitted in under stairs or in a closet. It is a great convenience where there are children, and it is also useful for guests. It can be as small as 2′ 6″ x 5′ 6″.

16. Refurnish an old bathroom. Lay a new floor of linoleum, cork, rubber, tile, or composition. Repaint the walls and woodwork and install a wainscoting of tile or composition board. Install new plumbing fixtures and medicine cabinet, new lighting fixtures, a built-in bathroom heater, a built-in pressing board, a towel cupboard, shoe-shining equipment, new towel rods, and so forth.

17. Refurnish the laundry. Replace old tubs with new cement, soapstone, slate, or enameled iron ones. Install a washing machine, electric ironer, built-in ironing board, electric iron, new electric light fixtures, new floor like the kitchen floor. Paint walls and ceiling a light, clean color. Make the drying yard easily accessible, with a dry surface and a new reel or clothes-lines.

18. Refurnish the kitchen and pantry. Replace the old sink by a new one with a drainboard on both sides. Install new cooking and storage cabinets, and a new floor of linoleum, rubber, tile, or composition. New stoves have many features of cleanliness, more efficient burning of fuel, fireless-cooking and timing features which make it well worth while to replace an old stove, even though it may not be entirely worn-out. New pantry sinks of stainless metal, with metal drainboards made in one piece with the sink, are now available at quantity-production prices. Paint walls and ceiling a light, clean color.

19. Install an electric or gas refrigerator. For larger families these will cost more than $300; hence they are included in this list.

20. Install a built-in garbage incinerator. Besides the gas-fired incinerators mentioned in the former list as located in the cellar or in the kitchen, there is the type which is built as a brick chamber in a new chimney, with special grates built into the base of the chimney. In this case garbage and waste paper can be thrown into the incinerator flue from any one or all of the floors above the cellar, and no other fuel than the waste itself is required.

21. Install an automatic system of heating hot water by gas, electricity, or oil so that there will always be hot water on tap.

22. Improve heating plant. Have your system looked over by a competent heating man. Cover boiler, hot-water boiler for plumbing system, and heating pipes in the cellar with asbestos covering, if these are not already covered, to conserve heat. Install more modern and efficient valves on radiators. Install new and more efficient boiler or furnace. This may pay in more heat and cheaper fuel bills, even though the old heater is not worn-out. For burning gas or oil it is often necessary to install a new heater.

23. Install an oil burner, automatic coal stoker, or gas burner in your old boiler to make your heating automatic and to get rid of the ashes and the labor of tending a heater.

24. Convert a one-pipe steam system into a vapor system. This would require installing a small return pipe from each radiator and the adding of traps and modulating valves to the old radiators. Such a system gives more flexible control of radiators in different rooms and at different seasons, it allows some heat at lower water temperatures, and the best method vents radiator air into the cellar instead of into the various rooms, where its smell is objectionable.

25. Renew and refinish floors. Install a tile or masonry floor in the vestibule and new floors in baths, kitchen, and service areas, as mentioned above. Replace splintery or unsatisfactory soft-wood floors with hard wood. Strip and refinish old hard-wood floors, darkening light-colored ones to make them blend better with rugs.

26. Buy new rugs and stair carpeting.

27. Redecorate a room. Refinish woodwork; redecorate walls with paint, washable wall covering, paper, wood veneer, or plastic paint; calcimine or paint ceiling, and refinish floor. Renew curtains and upholstery; add new furniture.

28. Develop a room with bookcases, a new mantel treatment, and possibly wood paneling.

29. Develop a paved terrace with garden furniture in a protected corner of the house. There should be real privacy and comfortable chairs, a place for work or play out of doors, where old clothes can be enjoyed.

30. Develop a garden with a simple design and a succession of flowers.

31. Install a garden watering system. Pipe water from the house supply to convenient locations in the garden and grounds where a hose can be attached or a watering pot filled. In dry climates special systems of perforated piping to water the gardens or lawns mechanically are invaluable.

32. Plant an orchard.

33. Build a tennis court.

34. Have a general plan made by an architect for the development of your house. This should be a plan for work to be done over a period of time, so that each expenditure will contribute toward a final unified result. Detail plans for carrying out each addition should be made at the time the work is to be done.

35. Have a general plan made by a landscape architect for the development of your grounds — living area, service area, garden, children's play area, orchard, and so forth. Such a plan can be carried out gradually, but the final result will be satisfactory only if the whole arrangement is planned before anything is done.

36. Have a general plan made by an interior decorator for the main rooms of your house for furniture arrangement and color schemes. If there is a general scheme, single purchases and Christmas gifts can contribute toward its final realization. Colors will not clash, a single style will carry through the house, and no money will be wastefully spent.

THE CUTTING GARDEN

BY LOUISE BUSH-BROWN



The Aquilegias are among the most decorative flowers when cut. Although fragile in appearance, they last extremely well

AN abundance of flowers for the house throughout the gardening season, and generous quantities to give away to friends — such are the aims and ideals of many a gardener, and yet how seldom is the goal actually reached. If your flower garden is of modest size and if you are wholly dependent upon it for flowers for cutting, there are probably many times when either the garden or the house has to suffer in consequence. You probably feel that your garden should supply flowers for the house in generous abundance, and each spring you cheerfully hope that, by some miracle, it will. But as the season advances you begin to realize that it was too much to expect and that you are doomed to disappointment.

It is surprising how much mental anguish can be suffered when it is necessary to cut flowers which can ill be spared. I have seen a friend stand for fully fifteen minutes before a glorious group of Delphiniums trying to decide which of the stately stalks could best be sacrificed, knowing full well that it was little short of heresy to cut even one or two. And then there are those agonizing times when guests are coming and you want your garden to look its very best, and yet you simply must have flowers for the house. You wander about with your basket and your shears, snipping off a bloom here and there with the hope that it will not ruin some particularly cherished color combination or spoil the general effect of your planting scheme. And, too, it seems so tragic not to be able to be generous with anything as lovely as flowers. When your friends are leaving, you long to be able to gather armfuls for them or to tell them to go out into the garden and pick whatever they please, but unless your garden is large and very full of bloom, this is a joy which you must oftentimes forego, unless, perchance, you have a cutting garden.

Anyone who has never had a cutting garden cannot realize the joy that it brings. The thrill of being able to go out and pick to your heart's content without any fear of robbing Peter to pay Paul, the joy of always having flowers to give away to friends — these factors alone more than justify the cutting garden, but they are by no means its only advantages.

In a garden where flowers are grown for picking, ordinary field cultivation is usually practised, the straight rows being spaced well apart. And you will find that most flowers thrive remarkably well under these conditions, producing finer bloom than when grown in the usual garden bed or border. The same method of cultivation that will produce fine cabbages and corn will also produce fine Delphiniums and zinnias, so when plants are grown in the cutting garden you can usually be assured of abundant bloom of exceptional quality. And, too, some of the more delicate and temperamental flowers, which sulk away an unhappy existence when grown in crowded borders, will respond amazingly to conditions of field culture. Other flowers, such as dahlias and sweet peas, because of their habit of growth and exacting cultural requirements, are much better off in the cutting garden than they are anywhere else, for here one can cater to all their little whims and fancies.

The cutting garden also offers a place of refuge for those flowers which are lovely in themselves but which do not harmonize well with their garden companions. Some of the brilliant tritonias and the marigolds are perfectly delightful as cut flowers, and yet it is often difficult to find a place for them in the general planting scheme. They swear violently at all the pinks and lavenders in the garden and prove to be such offenders of the peace quite generally that one is ready to give them up in despair. But in the cutting garden, where color schemes are not such a vital matter, they can hobnob quite happily with their neighbors, and they will prove valuable inhabitants. In the cutting garden you can also safely sow packets of mixed seed, and in this way you can often obtain flowers of unusually lovely coloring. This is true in the case of the dwarf dahlias known as Coltness hybrids. It is rather difficult to secure these in separate shades and the range of colors offered is very limited, but among the hybrids you will find some unusually lovely tints — salmon pink, apricot, tawny orange, saffron yellow, lavender, and deep purple. Yet you would never dare to sow a packet of these mixed hybrids in the formal garden — the results would be too devastating,

as some of them would be sure to come a vivid crimson or some quite impossible shade. In the cutting garden, however, they may be grown with impunity.

Planning the Cutting Garden

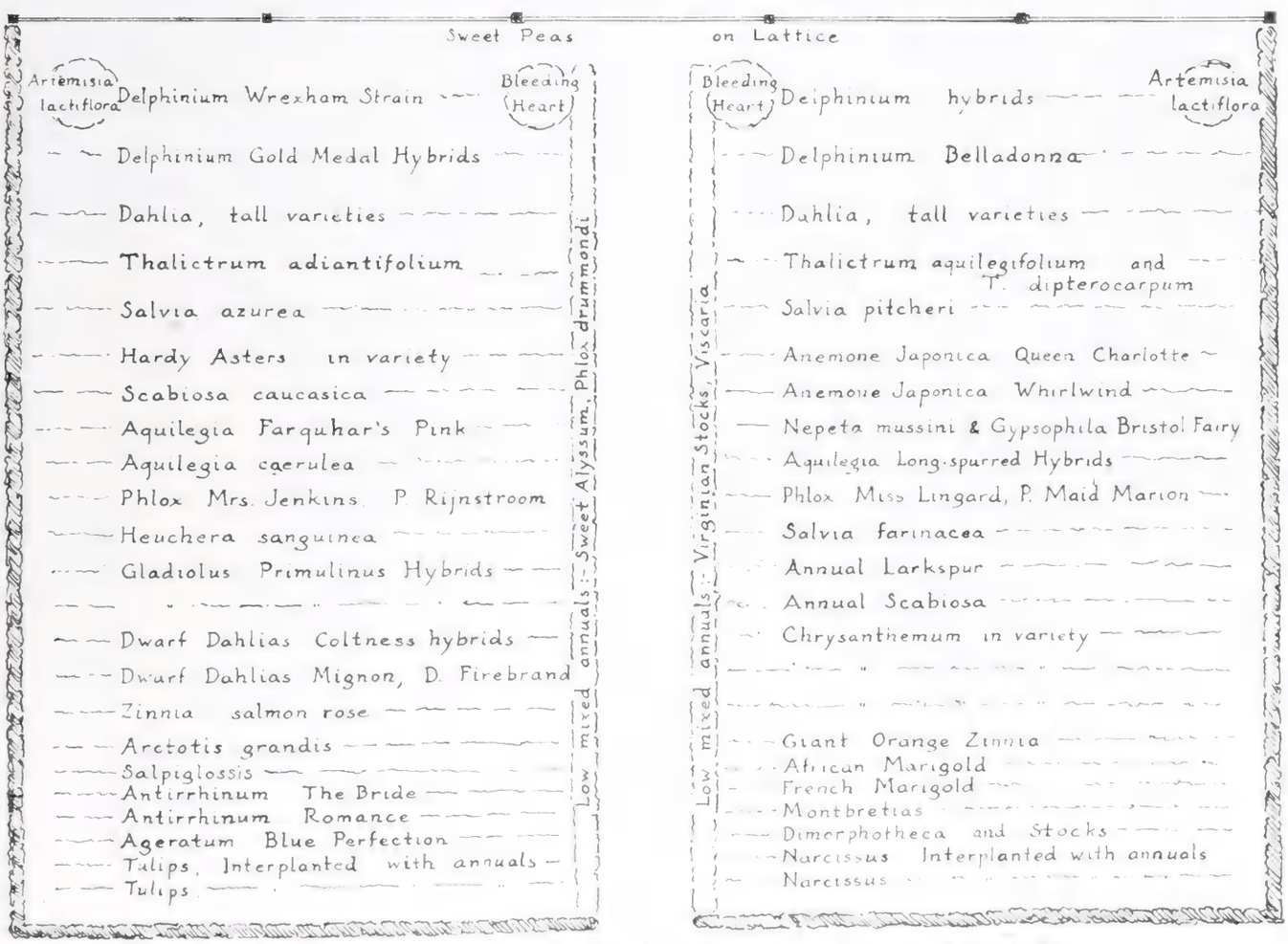
Flowers which are to be grown especially for cutting should measure up to certain definite requirements. They should bloom over a reasonably long period, they should last well as cut flowers, and they should lend themselves to decorative arrangements. Some flowers which are lovely in the garden are entirely inadequate as cut blooms. In this group we find perennial flax, foxgloves, hollyhocks, and various others. There are, however, many flowers among both the annuals and the perennials which are invaluable for cutting. It is generally safe to assume that some few will give generous enough bloom in the garden to allow one to cut freely, and it is consequently not necessary to include these in the planting list for the cutting garden. In this small but accommodating group we have the pansies and Violas, the forget-me-nots, the annual poppies (both the Shirley and the California types), cornflowers (*Centaurea cyanus*), cosmos, *Phlox drummondi*, Lychnis, and a number of others.

In planning the cutting garden one should put particular stress on the selection of varieties. While all columbines are lovely, some varieties are of far greater value as cut flowers than others. The same holds true of the dahlias, the Thalictrums, and the Salvias.

If your space is limited you should choose some of your particular favorites or some of the more choice varieties. But you should not let lack of space deter you. A cutting garden, no matter how small, is a constant source of satisfaction. Even a few rows in the vegetable garden are better than nothing, and it is surprising how much can be grown on a very small area. Sometimes one or two clumps of a certain plant will give you all you need for cutting.

While one is free to take certain liberties with the general arrangement and color schemes in the cutting garden, it does not mean that the garden need be a bizarre and unlovely thing. If a careful plan is worked out and attention given to the grouping of the plants, even though they

A CUTTING GARDEN



In planning the cutting garden, varieties should be carefully considered. Although this may be an experimental garden, it need not be unlovely if a careful plan for it is worked out

be grown in straight rows, the cutting garden may become a very decorative feature of the place.

PERENNIALS

Anemone japonica. When well grown, this plant will produce abundant bloom, and it is of particular value in the cutting garden because it comes late in the season when many other flowers have passed their prime. The plants should be spaced at least eighteen inches apart in order that they may develop freely, and they will do well in light shade. Queen Charlotte is an excellent pink variety, Alba a single white, and Whirlwind a semi-double white.

Aquilegias. There are few flowers that are as lovely and as decorative as are the Aquilegias, and although they are so fragile in appearance, they last extremely well when cut. If the individual blooms are snipped off as soon as the petals drop, the plants may be kept in flower for at least six weeks, which greatly increases their value in the cutting garden. Aquilegias, particularly the new hybrids, have a tendency to die out after the first few years, so it is well always to have a few sturdy young seedlings coming on. The Mrs. Scott Elliott strain of long-spurred hybrids is one of the best and will produce exquisite flowers in a wide range of color. Farquhar's Pink is also of the long-spurred group and is unusually fine. *A. caerulea* bears flowers of a soft lavender-blue, and *A. chrysantha*, which is a good yellow, has the added advantage of blooming intermittently throughout the season.

Artemisia vulgaris lactiflora. This is of such rank and vigorous growth that it is entirely out of scale in the average small garden and is therefore seldom grown. One or two good clumps of it in the cutting garden will, however, yield an abundance of bloom and will be very useful. It blooms during July and August, and the sprays of creamy-white flowers are lovely in combination with other blooms and make a pleasant foil for flowers of more brilliant hue.

Hardy asters. These glorified roadside asters, which have made such a place for themselves in our gardens, offer a wealth of valuable material for cutting during the early autumn. The old clumps should be lifted and divided every two or three years. Beyond this they require little attention except the usual cultivation and an occasional dusting with sulphur to keep mildew in check. St. Egwin, which is of dwarf habit, is very free flowering, the color a rosy pink. Blue Gem bears double flowers of a rich, clear blue, and is very fine. Lady Lloyd is a good rose pink, Elta a pale lavender, and Climax a tall blue-lavender.

Photograph by Mattie Edwards Hewitt



Tulips, cape-marigolds, and freesias are combined in this group

Chrysanthemums. These are one of the joys of autumn and there should be a generous quantity in every cutting garden — some early ones, some mid-season ones, and some of the very late-flowering varieties. If they are planted in a solid block, it will be possible to put up stakes at the four corners and spread a big sheet of canvas or burlap over them on frosty nights, and this will greatly prolong their blooming season. There are hundreds of varieties from which to choose, and they offer an almost unlimited range of color. The little button types are very jolly for cutting, some of the singles are lovely, and of course the pompoms are the most popular of all.

Among the early varieties we have Angelo, a very free-flowering pink, Excelsior, a golden yellow, Carrie, a soft, clear yellow, and Ouray, which is a rich and brilliant bronze. Of the mid-season varieties, Harvest Home is a good yellow, Firelight is a rich red with coppery tints, and Nellie Blake, which is of the aster-flowered type, is a rich reddish bronze. Bronze Button is one of the most delightful of the late varieties, being very hardy and producing masses of small bronze flowers.

Delphiniums. With their stately form and glorious coloring Delphiniums are among the most popular of all flowers, and in the cutting garden they may be grown to perfection. They need a deep, well-enriched soil, plenty of room to develop, and a liberal supply of water. Unless your garden is unusually well protected from high winds, the flower stalks should be carefully staked as soon as they begin to shoot up. The best period of bloom is, of course, in June, but if the plants are cut back, a second crop of flowers can usually be had in August, and from then until frost occasional beautiful spikes will develop, so Delphiniums can almost be considered as 'all-season' plants. Some of the new hybrid strains are very fine and will produce flowers in a wide range of color — pale blue, mauve, lavender, deep purple, and dark blue. The Wrexham strain is one of the best, the flowers being very double. The old-fashioned Belladonna Delphinium is graceful and lovely with its flowers of pale sky blue, and it combines most happily with many other garden flowers.

It is difficult to obtain varieties that will come true to name from seed, and the plants from most of the hybrid strains are so variable in form and coloring that it is wise to let them flower in nursery rows the first season. The most desirable plants can then be selected and moved to a permanent place in the cutting garden, where they will bloom for many years. In this way some very choice plants may be obtained. Named varieties can be purchased, but the plants are usually very expensive.

Dicentra spectabilis. Although this is seldom used as a cut flower because it is such a cherished inhabitant in gardens where it is grown, it is so lovely in bouquets of spring flowers that one or two clumps of it in the cutting garden will prove an endless source of delight. It blooms over a period of almost six weeks, from mid-April to June, and lasts very well when cut. It loves a deep, woodsy soil, and when once well established it may be left undisturbed for many years.

Gypsophila. A plant with dainty, fairy-like blossoms that is very effective when used in combination with other flowers. It is of easy culture, and a half-dozen plants or so will give a generous quantity of bloom. Bristol Fairy is a new variety which is very fine. The flowers are pure white, double in form and much larger than in the older types. It also has the added advantage of blooming pretty well through the summer months.

Heuchera. This gay little flower with its dainty bells is lovely as a companion for other spring blooms, and a few plants should be grown in every cutting garden. They will need to be lifted and divided every few years, but otherwise they require little attention. The typical color is a clear coral, but there are also hybrid forms which come in various shades of pink, and there is a pure-white variety.

(*Continued on page* 222)

A Buying
GUIDE TO NEW FURNISHINGS



Federal Furniture in an Appropriate Setting

ROOM ARRANGED BY HOME BUDGET SERVICE OF JOHN WANAMAKER

WHITE WALLS and white woodwork with carved classic detail are a perfect background for formal furniture of the late eighteenth and early nineteenth centuries. A rug, Oriental in character, with warm colors on a black background, gives richness to the room and blends with the different colors of the upholstery on the furniture and the curtains to make a harmonious color scheme. The curtains are gray-blue lampas with a Directoire design in white. The swag valance is hung over an antiqued brass rod with arrow finials. The glass curtains are white ninon voile. The chandelier is brass with Wedgwood medallions in blue and white, and a heavy blue silk tassel conceals the ceiling attachment.

1. *The wing chair with mahogany stretcher base at the left of the fireplace is upholstered in a rosewood-colored damask.*

2. *The wig stand of mahogany has a shelf, drawers, and copper bowl which can now hold flowers instead of the Georgian's becurled wig.*

3. *The armchair at the right of the fireplace has a mahogany frame and sage-green brocade seat, arm pads, and back.*

4. *The mahogany Hampton table with four circular shelves makes an ideal table for flowers and bibelots.*

5. *The mahogany drop-leaf table in the window holds a candle lamp in a hurricane shade.*

6. *The Federal American sofa is upholstered in a gray-blue damask and has a loose slip cushion down-filled and tufted. The frame is mahogany, the feet brass.*

7. *The mirror is a reproduction of an early seventeenth-century one of mahogany with gold-leaf decoration.*

8. *The mahogany Sheraton coffee table has a removable tray top.*

9. *The table in the window is of bird's-eye maple with an intricate hand-carved wooden gallery around the top.*

10. *The Empire armchair is painted black and gold with a black rep upholstered seat. It has brass-tipped feet.*

11. *The Chinese Chippendale armchair has a mahogany frame and a dull crimson damask seat, arm pads, and back.*

12. *The Sheraton drum-top mahogany table has satinwood inlay striping and antiqued-brass drawer pulls and feet.*



Maple Furniture in a Pine Paneled Room

ROOM ARRANGED BY HOME BUDGET SERVICE OF JOHN WANAMAKER

A ROOM of Colonial inspiration furnished in the maple of the country cabinet-maker has an entire end of pine with carvings, mouldings, paneling, and wrought iron of excellent workmanship. The other three walls are of sand-colored plaster with cornice, chair rail, and baseboard of pine. The background of the glazed-chintz curtains is beige with a floral stripe design in soft reds, yellows, and greens alternating with a green foliage stripe. The glass curtains are a beige ninon voile. The carpet is a reproduction of a hooked rug in floral and geometric design in greens, tans, and browns on a sand-colored background.

13. *Reproductions of the lowly bench of the village shoemaker are now available.*

14. *The regal swans of London and Par's are reechoed in this gooseneck rocker. The plaid upholstery is a crash in white, greens, and reds in a rough homespun weave.*

15. *The footstool has a maple frame and ball feet and top cover of crash in blue-green and red tweed weave.*

16. *The love seat is upholstered with loose slip-cushion seats and cushions covered with strie stripes in blues, reds, and yellows of rough hand-loom effect.*

17. *The end table has turned bulbous legs and stretcher.*

18. *The Windsor armchair is of a type indigenous to Lancashire, England.*

19. *The slant-top Queen Anne desk has capacious drawers beneath the desk compartment. The brass drawer pulls are antiqued.*

20. *The mirror has a gold eagle in the top and a gilt frame.*

21. *The low-back armchair is of the type that has for generations afforded comfort to travelers in English inns.*

22. *The rug, a reproduction of a hooked rug, is made up of strips which come by the yard.*

Alternate Suggestions for the Two Preceding Rooms

23. *The upholstered armchair of Queen Anne type has legs of carved walnut and covering of olive-green damask. The attached pillow back is down-filled and tufted.*

24. *The Chinese Chippendale settee has mahogany legs with carving and fretwork detail. The covering is an antique-finish brocade in lacquer red.*

25. *The mahogany coffee table is a copy of a Georgian butler's table. The legs are reeded and the finish is antique.*

26. *Fine maple furniture found in the more prosperous homes of the Colonies is exemplified in the corner cabinet with carved mouldings and paneling and elaborately scalloped shelves. This is attractive used as a bookcase.*

27. *The maple side chair with splat back and Spanish-type feet has turnings and mouldings that show skilled cabinet-work.*

28. *The red-crotch mahogany Pembroke table has ebony and holly-wood inlay, reeded legs, and replicas of old brasses.*

29. *The Sheraton mahogany armchair is inlaid with holly wood and has exquisite carving and mouldings. The seat is upholstered in damask.*





The pieces shown on this page are from: S. Karpen & Bros. [23], Kittinger Co. [24, 25], and Kensington Mfg. Co. [26, 27, 28, 29]





All the furnishings illustrated in this Guide are available merchandise. Museum pieces and imports have been generally excluded.



WALLPAPER

For Upstairs and Down

30. *An amusing French Provincial paper has peasant figures alternated by bunches of fruits and flowers, with small floral sprigs interspersed between. The background is neutral, the decoration in natural colors.*

31. *An enameled white paper with small ears of wheat in gold leaf makes a perfect background for a Federal American room.*

32. *Primrose yellow with small diaper pattern is the background for gray scrolls and flowers in heavily modeled effect. This is printed from old blocks and should appeal to those who want authenticity in the details of their home.*

33. *A paper charming for bedroom, dressing-room, or small boudoir has flounces of white moire bound with blue, caught up with imitation white and blue glass rosettes. This paper has all the whimsy of the original printed from the same blocks many years ago.*

34. *A soft turquoise blue has floral bouquets and festoons alternating with rural scenic groups in soft henmas and gray.*

35. *Magenta background with gray pin dots has French rustic groups and prim flower sprays in tones of gray, with fluted ribbon, wheat, and cornflowers forming a stripe on either side.*

These papers are all obtainable in an assortment of colors to suit individual needs.

For additional information send a self-addressed stamped envelope to Readers Service, *House Beautiful,* 8 Arlington Street, Boston.



FABRICS

Both Formal and Informal

36. *The cream-colored feathers, borrowed from the headdress of some African warrior, are on a lacquer-red semi-glazed chintz, with darker border. Width 31".*

37. *Blue and gold lampas in Directoire design is unexcelled for rooms of a formal type, particularly the Federal American now so popular. Width 50".*

38. *Nosegays of old-fashioned flowers in natural colors and lilies in soft neutral tones are block-printed on a semi-glazed percale. This is a reproduction of an old chintz. Width 50".*

Papers and fabrics on these pages are from: A. L. Diament & Co. [32, 33, 35], Richard E. Thibaut, Inc. [30, 31, 38, 40, 41], W. H. S. Lloyd Co. [34], F. Schumacher & Co. [39], Johnson & Faulkner [36, 37, 42].

39. *A semi-glazed percale depicts the pleasures and spoils of the hunt. These are in natural coloring on a sage-colored background. Perfect for the early nineteenth-century-type room. Width 50".*

40. *Northern Africa also furnished the source of the design of this modern artificial silk brocade. The background is sand-colored, the feathers and foliage orange. Width 50".*

41. *Loosely woven fabric in soft yellows, orange, and brown stripes is similar to the hand-woven fabrics of Northern Africa. Width 50".*

42. *A block-printed linen has fanciful wild and domestic animals in naturalistic coloring on a green background. Width 50".*



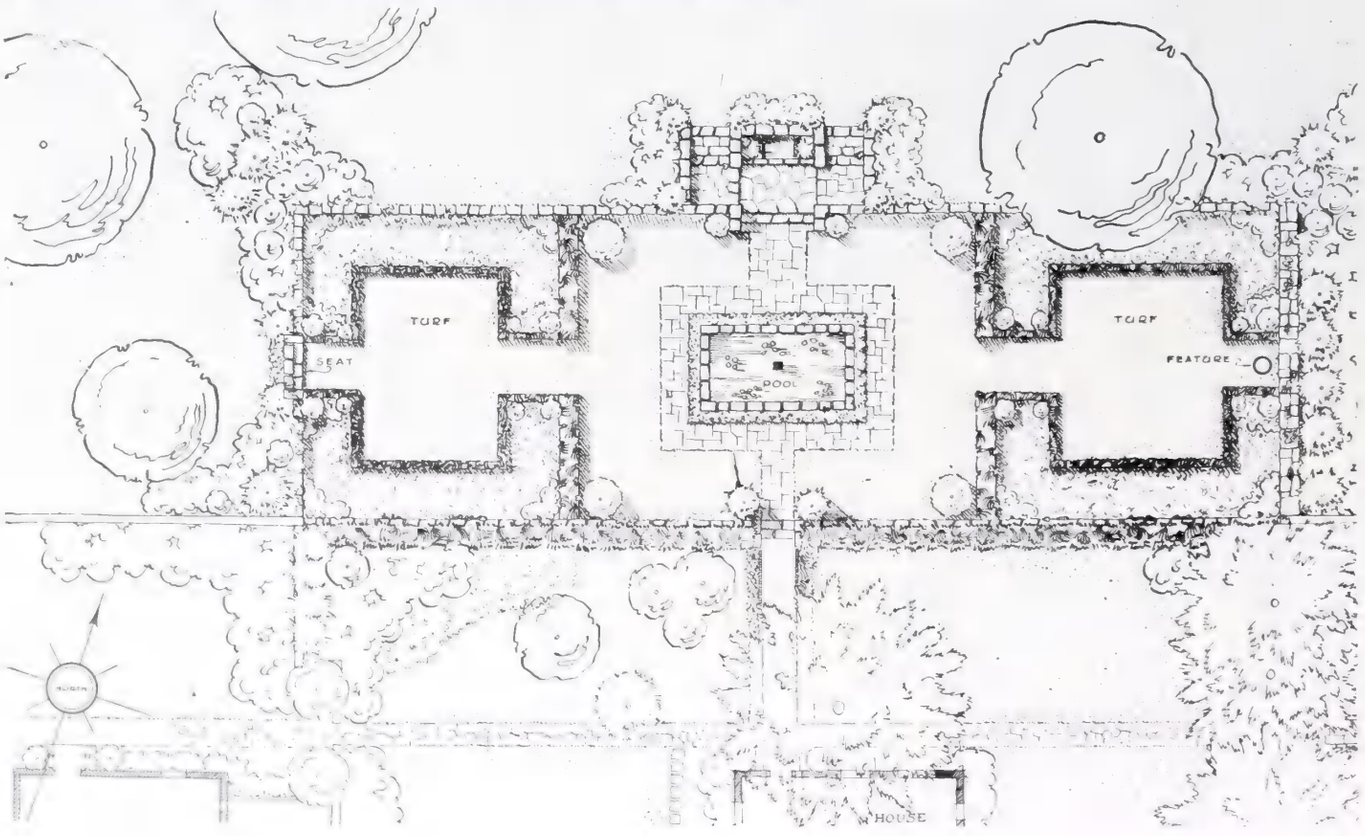
Photographs by Ernest Graham Studio

AN EVERGREEN GARDEN IN OHIO

The North Garden on the Estate of
Mr. Elton Hoyt II
Kirtland Hills, Ohio

ALEXANDER & STRONG
LANDSCAPE ARCHITECTS

Originally this old farmhouse, recently remodeled, stood within fifty feet of the road, and for protection an arborvitae hedge was planted immediately between the house and road. Later the road was moved to a distance of three hundred feet, leaving a depressed area which gave the opportunity for developing a sunken garden. As other areas of the estate contain flower gardens, this section was developed as an evergreen garden with plant material suitable to Northern Ohio





The north garden, enclosed by a dry stone wall, was designed with three major units, the central portion containing a large pool. The lawn areas are marked off by beds of myrtle edged with box. Besides four large dwarf box, different kinds of Taxus, evergreen Ilex, and Pieris floribunda have been used within the garden against a background of hemlock, American holly, inkberry, semi-evergreen cotoneasters, and a few rhododendrons and azaleas

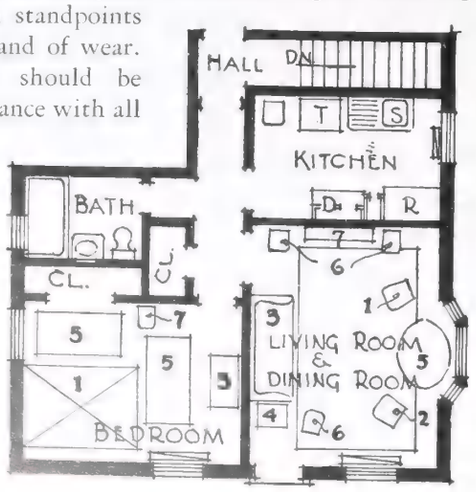


A NEW SYSTEM OF BUDGETING

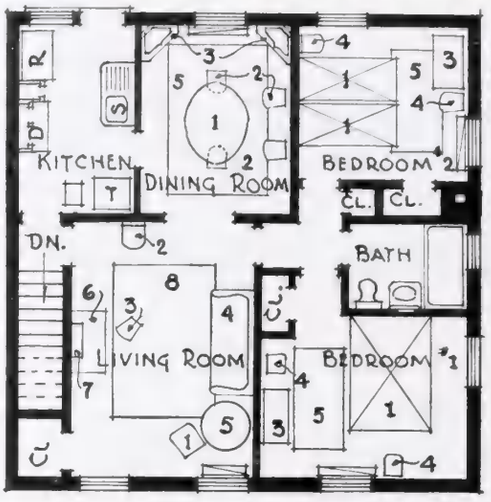
NOTE: *This article, which is based on the report presented at the President's Conference on Home Building and Home Ownership by the Committee on Home Furnishing and Decoration, is published here by permission of this Committee.* — THE EDITORS

At the meeting of the President's Conference on Home Building and Home Ownership held in Washington during early December, the Committee on Home Furnishing and Decoration reported on the outstanding advantages of a new mode of budgeting built upon a unit system. Struggling with percentages in working out a budget for our homes has gone on for years — yet the results have not always shown the balanced judgment that was hoped for, nor have our purses benefited. Far too often after the original percentage allotment has been spent and the work completed, further expenditure has been found to be absolutely essential for comfort. Much of this difficulty has been due to poor proportioning. In the last analysis, the percentage system simply represents a proportional allotment — and without some reasonable basis for determining this proportion, the crucial question remains unanswered. What is the basis of judgment underlying the proportion?

In the past, it has been largely a matter of visualizing a stereotyped 'set-up' for a room. In the living-room, this has resolved itself into the seemingly inevitable, though often disappointing, big sofa with its two steady companions represented by equally disappointing fat armchairs. These are considered the basis of the scheme. 'We must have them; everybody does.' (Not a very sound basis for choice, either financially or æsthetically.) These are followed by the desk — now fortunately changing from the incongruous spinet variety to others of more intelligent design — and such various objects as a long, and usually awkward, table, one or two small occasional tables, and magazine racks, lamps, and pillows. Usually these objects are chosen without regard for the actual uses of the room, the activities of its occupants, or the intelligent balancing of values from standpoints both of effect and of wear. Rugs — which should be rated in importance with all



Plan of the three-room apartment



Plan of the five-room apartment

The numbers in the tables given here refer to those on the plans of the two apartments shown. The same numbers are used again in the panels reproduced on the following pages

3-ROOM APARTMENT

	Relative Unit Value	No. of Units in Apartment
Living-Room & Dining-Room		
1. Easy-chair	1	1
2. Easy-chair	1	1
3. Sofa	3	3
4. Small table (unfinished)	¼	¼
5. Large table	2	2
6. Side chairs (3)	½	1½
7. Bookcase (unfinished)	1½	1½
8. Rug	1	1
9. Curtains (2 windows)	½	1
		12¼
Bedroom		
1. Double bed	1	1
2. Springs Mattress	1½	1½
3. Chest of drawers (unfinished)	1½	1½
4. Curtains (2 windows)	½	1
5. Rugs	¾	¾
6. Mirror	¾	¾
7. Side chair (unfinished)	¼	¼
		6¾
Kitchen		
1. Kitchen equipment	1	1
2. Glass and china	1	1
3. Linen (complete apartment)	1	1
		3
Accessories		
1. Lamps (2)	¼	½
2. Pillows	½	½
3. Vases and pictures	1	1
4. Blankets	1	1
		3
TOTAL 25 Units at $10.00=$250.00		25

5-ROOM APARTMENT

	Relative Unit Value	No. of Units in Apartment
Living-Room		
1. Easy-chair	1	1
2. Small armchair	1	1
3. Small side chair	½	½
4. Sofa	3	3
5. Small table	¾	¾
6. Writing table (unfinished)	¾	¾
7. Hanging bookshelf	¾	¾
8. Rug — 6′ x 9′	1	1
9. Curtains (2 windows)	½	1
		9¾
Dining-Room		
1. Table (oval)	2	2
2. Side chairs (4)	½	2
3. Small corner cupboards (2)	1½	3
4. Curtains (1 window)	½	½
5. Rug — 6′ x 9′	1	1
		8½
Family Bedroom		
1. Double bed	1	1
2. Spring, mattress, and pillows	1½	1½
3. Bureau (unfinished)	1½	1½
4. Side chairs (2)	½	1
5. Rug — 3′ x 6′	½	½
6. Curtains (2 windows)	½	1
7. Mirror	½	½
		7
Bedroom No. 2		
1. Single beds (2)	½	1
2. Springs and mattresses (2)	1½	3
3. Bureau	1½	1½
4. Side chairs (2)	½	1
5. Rug — 3′ x 6′	½	½
6. Curtains (2 windows)	¼	½
7. Mirror	½	½
		8
Kitchen		
1. Table and chair	¾	¾
Accessories		
1. Glass and china	2	2
2. Linen	3	3
3. Blankets	4	4
4. Lamps (2)	⅜	¾
5. Pillows for sofa	½	½
6. Vases and pictures	¾	¾
		11¾
TOTAL 45 Units at $10.00=$450.00		45

of the other items — often exceed their proper proportion, thus cutting down the amount that can be spent upon the other pieces necessary to comfort and convenience. Decrease of the rug appropriation does not necessarily mean the cheapening of the character of the room. As a matter of fact, in the hands of a competent and well-informed buyer, the total effect may be much more pleasing with the smaller expenditure. Values of design and price do not necessarily coincide. A good decorator — or one working from the standpoint of fine design — can more often use a less-expensive article that is both durable and good-looking than can the person who is measuring the values in terms of cost. The decorator's room will have that quality known as character — whereas the other one will look and feel like a store collection of furniture. Not until the entire room scheme is balanced upon design values, intrinsic material worths, and fundamental human needs, can any system of budgeting become sound.

The system recommended by the Washington Committee was evolved by Mr. Leon Pescheret of Chicago. In the place of the percentage element, it substitutes a unit value that is based upon relative utility and design necessities. Thus, in a living-room to be used by a family of four, — mother, father, and two daughters, — the units would first of all be considered from the standpoint of the family's needs and activities. If the family consisted of only a husband and wife, a different allotment would be possible. If the first family were musical, the unit system would care for that interest while balancing it with other necessary considerations. It establishes no stereotyped pattern of any one kind of room fitted with any one kind of furniture. It is flexible and makes possible the first requirement in any good decoration — that of having the room an expression of ordinary living needs.



In the living-room in the three-room apartment the wallpaper is a warm deep cream with self-toned figures, and the woodwork slightly lighter; the hangings are of chintz, with orange, yellow, brown, and white figures on green; the furniture is walnut and maple, with the bookcase painted in bottle green; the couch is covered with rep in a soft rust tone and has pillows like the hangings. Rust and green materials are used to upholster the two armchairs

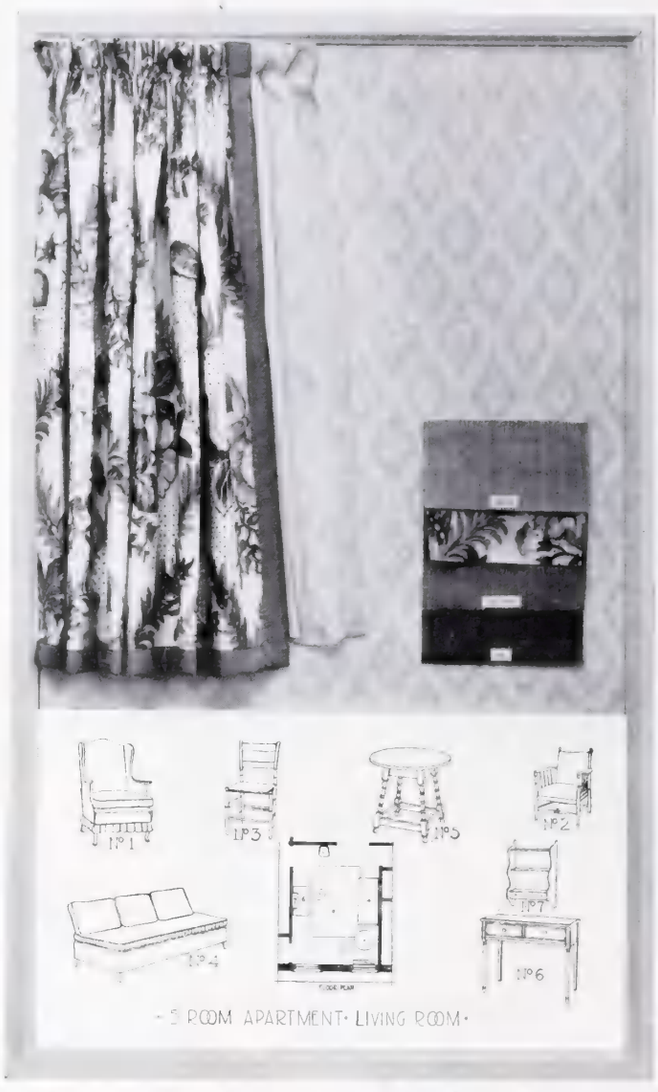


In the bedroom the wallpaper has a light ivory background with clean green and red in the floral pattern, the woodwork matching the green; the curtains are ivory organdie with soft green ruffles. The side chair and mirror are maple; the bed and chest green. The figures under the pieces refer to those on the plans on the preceding page

Briefly, it works as follows: the family has a budget of a certain amount. There are certain furnishing necessities that suit the needs of that individual family and are essential for their comfortable living. Step number one consists in listing these items. Step number two consists in planning how to place them. For this, there is no better method than that of the simple floor plan. With the aid of squared paper to give a standard of measurement so that the furniture may be placed with due regard for the sizes in relation to the room, the floor plan can be evolved quite easily. The final number of articles to be bought will depend in part, of course, upon their successful arrangement in the room. Step number three brings in the new item in planning. The relative furnishing values of these articles are divided by means of units, as shown in the accompanying scale. One chair of good size, that is, an easy-chair, is reckoned as one unit. A large sofa is reckoned as three units. A small table counts as one quarter unit. A large table, relatively less important than the sofa and more than the chair, is counted as two units. The bookcase stands as one and a half units. Curtains count as one half unit. Whether the total cost of the apartment is to be $5000 or $500, the ratio of these units remains the same. The uninitiated shopper without years of designing rooms to substantiate her judgment and provide a knowledge of widespread market conditions can know that a reasonable expenditure for her bookcase is one and a half times the cost of her chair; that her living-room rug should not exceed the chair price.

If the budget is large enough to start at a unit price of $125 for the easy-chair, this brings the sofa price to the normal expenditure in this range. If the unit price for the



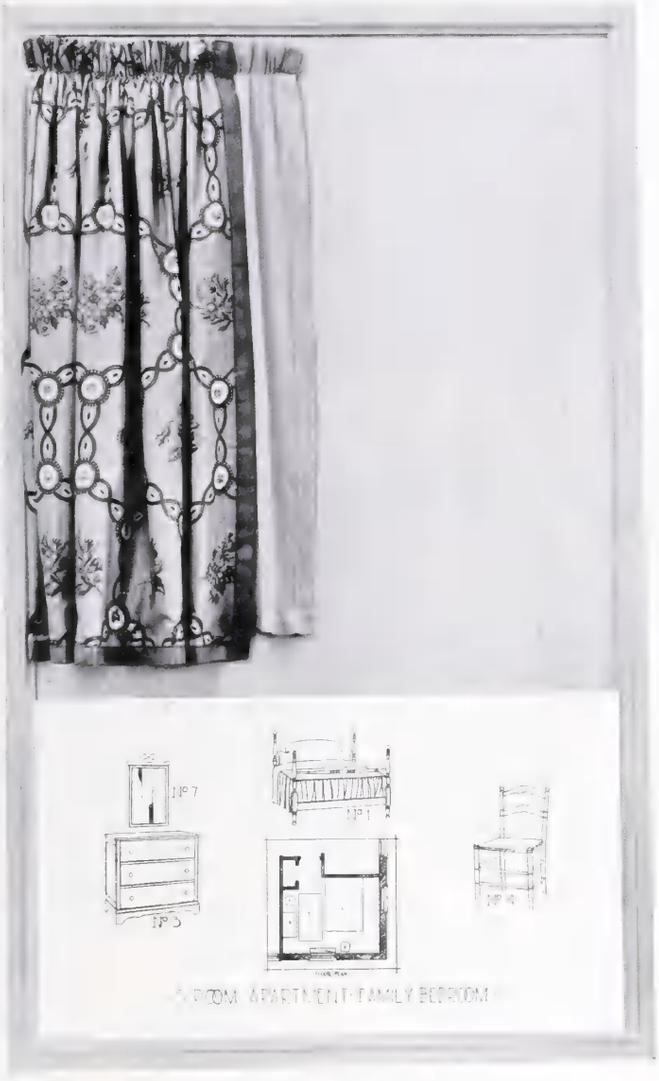


The living-room in the five-room apartment has wallpaper with warm gray background and pattern in soft reddish orange, with fine lines of green; the curtains, of Indian-head linen, have blue-green, rich deep orange-red, yellows, and a few notes of brown on a mellow cream ground, with a green binding. The couch is covered with green rep and has lighter green jasper pillows. The Cape Cod easy-chair of maple has orange-colored strie cushions. The other easy-chair, painted green, is upholstered in the curtain material. The chair and bookcase are painted green

In the dining-room the wallpaper has a mellow cream background with soft orange and lavender-gray figures. The woodwork for the two rooms is a warm deep ivory. The curtains are orange Indian-head linen with deep piping of green. Curtains and papers in these two adjoining rooms show contrast, yet are woven together by means of careful balance in color and scale of pattern. The corner cupboards and table are maple. The chairs are green

chair can be only $75, the sofa is still feasible, although the quality of the covering will be different; if the unit price for the chair drops to $50, we are on the danger line with regard to that particular type of sofa and it would be better to revise our decorating plan and substitute something else. If we drop into the still lower range of $25 for the easy-chair unit, the sofa is entirely out of the question. If that idea of lounge or couch — to be used as a rest place in the daytime and as extra bed at night — is still a necessity, effort should not be strained to buy an inferior article of this more expensive type. The type should be changed and decorative wits used to make it attractive in the room. In the three-room budget illustrated by the committee in Washington, the money value of the unit was only $10, the total for the three rooms being $250 The recommendation was for a simple studio couch with effective covering and three big pillows at the back.

In similar fashion, the balance is maintained throughout the other items. For example, in the house or apartment showing the $125 unit, the curtains still count (per window) as one half unit, that is, $62.50 a pair — a normal price within this range of expenditure. In the $10 unit scale of the three-room house, the curtains cost only $5 apiece. Actually, in the illustrations shown at the Conference, the curtains cost less — and were delightful in both color and pattern and in the room composition. The black and white illustrations shown here can give little idea of their refreshing quality, due in part to color. The unit plan gives a positive balance of value and leads us away from extravagance in one direction that results in poverty in another. If the thing desired or being pressed upon the buyer is out of scale in price for the room, this budget shows it up instantly. It is a (*Continued on page* 226)



The wallpaper in this family bedroom is green with a fine all-over white line pattern giving a slight texture. The curtains have a green ground with darker green chain figures and red flowers over white medallions with red centres. The binding is rose. The furniture is ivory striped with rose



The wallpaper in the second bedroom has a soft peach background with figures in red and green. The woodwork matches the background. The curtains are peach marquisette with embroidered stitch of green and rose. The iron beds and mirror are painted light green; the chair and bureau are maple



LETTERS TO A BEGINNING

III. Foundation Planting

Your foundation planting should be in scale with your house and grounds



It is well to use rounded or pyramidal plants on each side of the front door as accents



Do not block a window by a tree or high shrub

Dear Lois,—

One of the greatest temptations of the amateur landscape designer is to overdo, especially in foundation planting. He feels that the house is so bare without shrubs of any kind about the base, and he has become acquainted with so many interesting plants, every one of which he wants to use, that he orders more shrubs, particularly more different kinds, than are needed. Then too he fails to visualize their future growth. Many of them at the time of purchase are small, and the planting looks skimpy. This is as it should be; otherwise in the course of a few years there will be such an overplanting that the house will look choked.

With a fairly definite picture in mind of the effect you wish to achieve, with your plan of house and lot drawn to scale on graph, or cross-section, paper, and with a snapshot of your house, preferably enlarged, where it can be kept constantly in sight, you are now ready to begin your planting plan. If it is more convenient, you may draw off just the front of your grounds on a larger scale, so that you will have more space for detail. If each square on your paper represents one square foot of ground, indicate on the plan the space each shrub will occupy when it has reached maturity. Don't plant too close to your foundation! In the first place the shrubs need space in which to develop symmetrically; then too the soil against the foundation, under the eaves of the house, is dry and hard. A shrub that will attain a diameter of five feet must have its centre two and a half feet away from the foundation or other shrubs if it is to have symmetrical growth. Strictly speaking, in a group of shrubs we don't expect each to have perfect form, but I have never yet seen a beginner who allowed too much space.

Your foundation planting should be in scale with your house and grounds. A low, widespread house, for instance, looks dwarfed when surrounded by large trees. Study the lines of your house and try to work out a planting scheme to correspond. The main entrance is the point on which attention is to be focused. Emphasize it then by your planting. I remember one house which I walked entirely around twice before I could decide which was the main entrance — and then my guess was wrong. I am a firm believer in the right of the individual to decide his own affairs, and if that is what the owner wanted, all right. He achieved a highly original planting, I admit, but I think you are working for a different effect. To go back to your entrance — it may be emphasized by planting shrubs of medium height, dense foliage, and more or less formal type. For a house like yours, where the doorway is approximately in the centre, it is well to use as accents matched plants, one on each side, of rounded or pyramidal form.

The corners of the house are the next most important spots. Higher-growing shrubs, six to eight feet, will show off to advantage here. The tall narrow sorts fit well in an angle formed by two walls. The taller shrubs, whether at the entrance or near the corners, should be bordered, or 'faced down' as the landscape architect terms it, with lower-growing plants.

Spaces beneath windows should have low-growing shrubs or none at all. Nothing

GARDENER *from Hinda Teague Hill*

is more exasperating to those within the house than to have the window spaces blocked by obtruding foliage. Near my home is a house which has directly in front of the living-room window a scrawny evergreen of a cheap, quick-growing variety, all misshapen from its effort to bend forward enough to get out from under the eaves. I am sure that when the owners were buying their plants they saw this in its feathery baby stage. I can imagine one of them saying, 'Oh, that 's a cute little shrub! Let 's get it.' And buy it they did, without a question as to what it was likely to be a few years later. A good nurseryman is always glad to give information about his stock, but unless his customers tell him, he has no way of knowing the purpose they have in mind for any given purchase.

In placing your plants don't be afraid to let your foundation show between groups. A house with uninterrupted planting all the way across gives the appearance of having to be propped up by shrubs.

Your decision to have both evergreen and deciduous shrubs about the house is, I think, a wise one. Evergreens do much to enliven the winter landscape and give to the planting an air of permanence. The formal, symmetrical kinds serve as accents in the planting — and for that reason should not be used too freely. Too many exclamation points about a home don't make for restfulness.

Evergreens are considerably more expensive than most deciduous shrubs, but you won't gain anything by hunting for bargains. You will probably pay from $2.50 up for each — and they are worth it. A nurseryman can't work with a shrub from three to twelve years, transplant it several times, keep it carefully pruned and pinched back until it has dense foliage, and then sell it for fifty cents or a dollar. With very few exceptions evergreens cheap in price are either small stock or are likely to be cheap in quality. Don't think that I am advocating a more expensive planting than you want to buy. I do think, however, that if the price of a good evergreen is more than you feel you can pay, it is better to get a different sort of shrub.

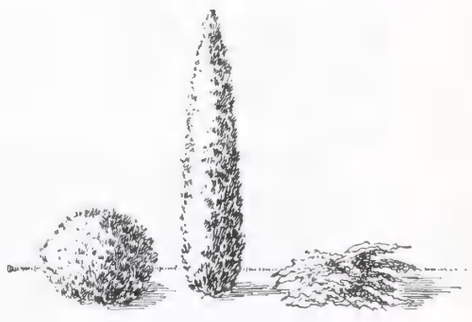
Over and over in your nursery catalogue you have probably noticed the symbol 'B & B.' This stands for 'balled and burlapped,' and means simply that the evergreen is taken up with a ball of earth which is kept intact by being wrapped in burlap. This is a necessary precaution, as a bare-root evergreen would stand a slim chance of survival.

Good drainage is a primary necessity for healthy evergreens. If your soil does n't drain naturally, dig deep and put in a layer of broken tile or some coarse gravel. Have the hole for each plant large enough to take the wrapped ball of earth without crowding. Set the plant so that its former dirt line will be level with the finished surface, fill in the soil part way, and tamp firmly. Loosen the top of the burlap and tuck back the ends so that they will not show above the surface; it will soon rot. Fill in more soil until the proper level is reached and cover with a mulch of decaying leaves or manure. (A mulch is simply a loose covering of earth or of vegetable matter.) Applying plant food to the surface of the soil about shrubs is considered better than mixing it with the earth at the time of planting. Water frequently during the first summer.

There are two broad groups of evergreens — conifers, or needle-leaf, and broad-leaf types. I am omitting the latter because, though beautiful, they are inclined to be temperamental. They are worth coddling if one has the time and knows how, but for your first year of gardening I think you will be wiser to keep to simpler things. You can add them later, of course. Even leaving out the broadleaf kinds, I hardly know where to begin in undertaking such a big subject in brief space. A true (*Continued from page* 224)



"B & B" (balled and burlapped) means that the evergreen is taken up with a ball of earth which is wrapped in burlap



Evergreens may be round in form, tall and narrow, or prostrate



They may also be conical or low-growing with irregular branching

Photograph by Dana B. Merrill



FOR GROUNDS AND GARDEN

Winding roads prove very confusing to the uninitiated, and to avoid confusion nothing is nicer than a wrought-iron indicator. This iron blue jay is painted in naturalistic coloring and can be attached to wall, tree, or post. Courtesy of J. A. Lehman, Inc.



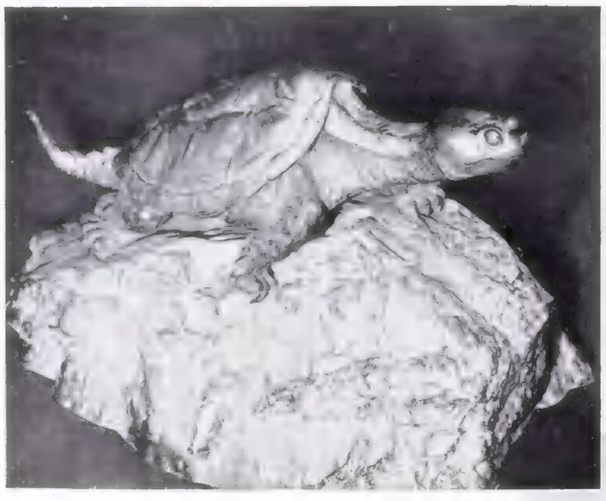
A wrought-iron monastery bell finished in antique green bronze and iron colorings will be most useful to call stray members of a household to meals, or to announce the arrival of guests at gateways. Courtesy of J. A. Lehman, Inc.



A stone squirrel with all the whimsical charm of the original makes a delightful ornament for garden wall or lawn. It is in a grayish coloring and is 8" tall. Courtesy of Erkins Studio, Inc.



A rabbit family that will enhance, but not destroy, garden or lawn is made of artificial stone. The upright rabbit is 11" high — the smallest one 4½". Courtesy of Erkins Studio, Inc.



This bronze turtle in natural coloring by Edward Berge would give distinction to a formal garden. It is 27" long by 18" high and may be piped for a fountain. Courtesy of Wm. H. Jackson Company



This stone animal of Mayan origin is terrifying in appearance, but extremely docile when used as bird bath or plant stand. Courtesy of Arden Studios, Inc.

A RESTORATION IN ALEXANDRIA, VIRGINIA

The House of Colonel and Mrs. Charles Beatty Moore on Old Prince Street

BY BARBARA TRIGG BROWN

Photographs by Frances Benjamin Johnston



The Adam archway, staircase, wainscoting, and trim in this charming hall are all original, and through the door at the rear one can glimpse the paneled walls of the dining-room

THE architectural history of the twentieth century will make interesting reading for the coming generations of homemakers, for the past decade has seen a veritable renaissance in American homes, a renaissance which, like that of the fifteenth century, is based on intelligence. A home is the visualization of the seeing eye and the understanding heart of its owners, and all along the Atlantic seaboard the fascinating business of home building has been made doubly fascinating by the skill of those who have seen the almost unlimited possibilities for restoration in the old houses of our thirteen original colonies.

This is as true in the South as in the North, for although the South was in poverty for half a century, the cruel payment for that greatest evil of all, a civil war, she has to-day joined with her neighbors and friends to the north in developing the old — and now historic — beauty of the houses of her great Colonial days.

Three years ago the Garden Club of Virginia, in order to secure funds to restore Kenmore, prevailed upon the owners of historic homes and gardens in the state to open them to the public for a week, and in this way thousands of visitors for the first time discovered Colonial and nineteenth-century Virginia. Now in 1932, the elaborate plans for celebrating the Bicentennial of George Washington will bring into the state a mighty number of historically-minded visitors, who will be impressed anew by the numbers of rarely interesting and legendary places still to be seen.

The old city of Alexandria, George Washington's town (originally Belhaven, after the Earl of Belhaven), will, like a mollusk, come out of her shell, and celebrate this year her rebirth with a gayety unequaled since the days of the dying eighteenth century, when George Washington drove from Mount Vernon to the brilliant parties at Gadsby's Tavern, on Alexandria's Royal Street.

It is, therefore, but fitting to publish this month the



With walls of painted cream brick and porch of Aquia Creek stone, this house built by William Fairfax is a fine example of an eighteenth-century town mansion

photographs of an Alexandria home, which combines to a nice perfection that eagerly sought after, and only too rarely obtained, combination of classic beauty and authentic history.

The river end of Prince Street is awakening, after a century of neglect, to the voices and tread of a social civilization. Prince Street was one of the first streets to be laid out in Alexandria and was shown on the town's first blueprint, along with King and Duke, and Queen, and Princess, and Royal streets. It is interesting to recall that this town (the name was taken from the distinguished Alexander family) flourished before the Revolutionary town and was later turned by George Washington into a stronghold of the new Republic.

The land upon which this house is built was bought in 1749, at the first auction of lots in Alexandria, by William Fairfax of Belvoir, patron of Washington, father-in-law of John Carlyle and Lawrence Washington, agent of Thomas, sixth Lord Fairfax, in Virginia, member of the Virginia House of Burgesses, member of the King's Council, trustee and co-founder of the City of Alexandria. The house was built in 1752.

George Washington is unalterably linked with this family and this place, for George William Fairfax was Washington's instructor in engineering, his dear personal friend, and the husband of that great belle and beauty whom Washington admired extravagantly, Mistress



The front drawing-room, whose exquisite Adam mantel came from another old Alexandria house. This room is furnished with a well-chosen combination of Louis XV, Louis XVI, and Sheraton furniture



One end of the low-studded dining-room retained its original paneling, so the rest of the room could be appropriately restored. The Hepplewhite furnishings, so completely in harmony with the room, are old family heirlooms

Sally Cary of Williamsburg. In his youthful teens the boy George Washington was as much at home at Belvoir as he was later at Mount Vernon, and it was from that home at Belvoir that he came in contact with the highest culture of his day. Washington assisted with the surveying of Alexandria — it is not improbable that he carried a rod and chain when Prince Street was laid out.

On George William's return to England in 1772, the house was sold to Robert Adam, another prominent Alexandrian — trustee of the city and friend of Washington.

Thereafter the house passed through many hands — indeed, nineteen owners in all there have been, and its first seven were all frequent visitors at Mount Vernon. Colonel and Mrs. Charles Beatty Moore, of Virginia and the United States Army, are now the present owners. They bought the property in 1929, and with a young architect in the War Department, Mr. McCarthy, are responsible for the restoration of this uniquely interesting old house. It took a deal of intelligent research work, more than a dash of vision, and a keen appreciation of architectural values to bring this sturdy dwelling to its present handsome state.

To-day the house and a garden twice its length on the river side are all that remain of the original home; the cistern in the yard, the ice house, the smokehouse, and (very recently) the stables, have gone. An unexplored underground passage lies beneath the garden; it led once from the cellar, which is still paved with old Colonial square bricks around an ancient well, the same as those found in the cellar of Belvoir.

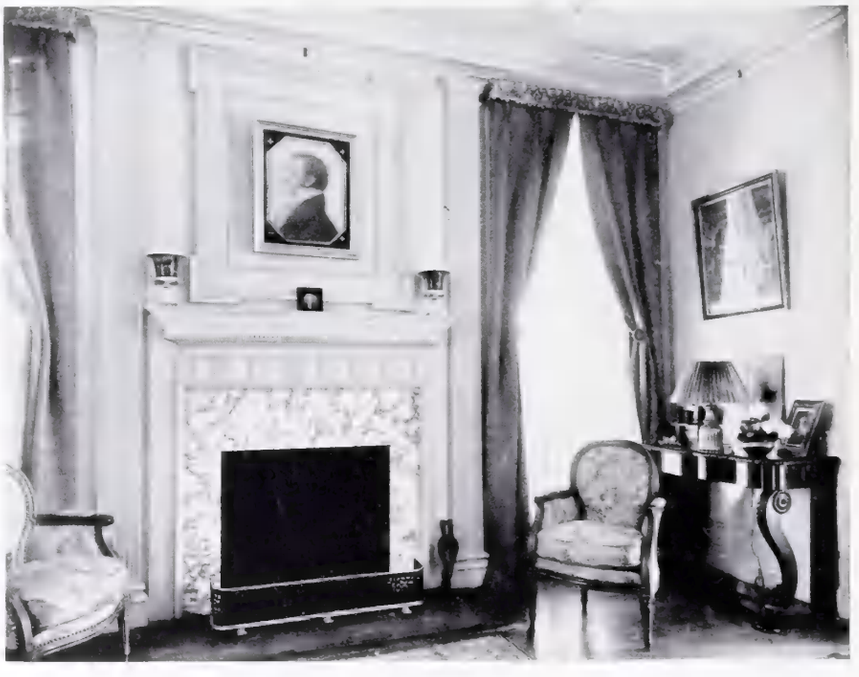
The Moores found the house in a very run-down condition. Its brick walls, of three full stories with cellar and dormer-windowed attic, the original columns and the porch and the lovely iron railing, as well as the front doorframe of Aquia Creek stone from the Fairfax and Washington quarries, were all intact, but the brick had been painted gray and many of the windows had to be renewed, although those in the dining-room and upper hall had the original sashes and glass.

Research revealed the fact that the old picket fence was destroyed before or during the Civil War, when the present iron fence must have been almost immediately put in place, for an old photograph of a group of Union soldiers in Alexandria shows them standing by this very fence. The detail of the gate is especially lovely and is undoubtedly older.

In the hall, the heavy, thick, six-panel front door, with



The library is the heart of the present house and is reached from a landing two thirds of the way up to the second floor. The paneled walls are painted Colonial green and the furniture is mainly of the Queen Anne period



A wide archway links the front drawing-room with this back drawing-room, their furnishings and decoration being treated as a unit. Over the mantel hangs a Saint-Mémin portrait of Robert Carter

its great brass lock and additional black iron latch, the woodwork, the staircase and trim, are all of an age with the house.

The front drawing-room had definite indications to prove that it had once been paneled to the ceiling, but this paneling had all been stripped off at some unknown date. One end of the dining-room retained the original paneling, which enabled the owners to restore the room in keeping with it.

The library is an enchanting spot and the heart of the present house. It is reached by means of two steps from a landing two thirds of the way up to the second floor. This is a long, well-proportioned room, one whole side of which is flooded with sunlight from two windows and the Dutch doors which lead out to the restored upper balcony. This deck-like porch with rail, a replica of the one on the front porch, overlooks the grape arbor with the garden's cool green! Inside there are built-in bookcases, and green woodwork and walls. Colonel Moore's portrait hangs over the mantel, and many autographed photographs of well-known generals, army officers, and foreign regents reveal the owner's splendid part in the profession of soldiering.

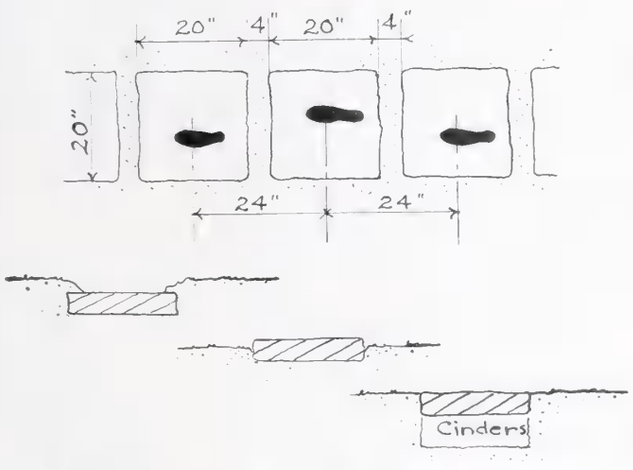
Number 207 Prince Street, Alexandria, Virginia, is again a distinguished home. Its exterior is a happy reincarnation of Colonial beauty, its interior a compound of good taste — formal, gracious dignity, light, color, and modern comfort.

HOW TO DO IT

NOTE: *Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, valuable compilation of facts about building, equipping, and finishing the house will be acquired.* — THE EDITORS

SETTING STEPPING-STONES

STEPPING-STONES are used legitimately only when inconspicuousness is desirable, where service requires them, and where they are adequate for the probable use to be given them. They should not be used on main lines of travel, such as from street to entrance door; where it is frequently desirable that persons walk side by side; where growth of the plants between stones is endangered by too constant traffic, or where the path must be cleared of snow. Even when legitimately used in the informal garden path or less frequently used service path, stepping-stones to be properly functional should be placed so that stepping on them is the natural and convenient thing to do.



Stepping-stones from 20″ to 22″ square, centred 2′ apart, are of satisfactory dimensions. They should be set flush with the ground line

Natural flagging collected from the tops of quarries, bottoms of streams, and from old stone walls, as well as quarried, split flagstone and flagstone sawed to accurate dimensions, may be used for this purpose in varying thicknesses from 1½″ to 6″ or more, depending upon the kind of stone, soil, and drainage conditions. The determining points are that the stone be thick enough so that it will not crack should frost action suddenly leave an air pocket under it, and heavy enough to stay in place and not tilt.

To avoid constant settling and heaving with frost action proper drainage is important, and a layer of cinders 6″ deep under each stone will help keep the stones in place. Flower pockets between stones should be filled with rich soil 6″ to 12″ in depth.

Since the length of stride varies with different persons and with the rate of speed at which one walks, stones should be of ample size to take the whole foot, with sufficient additional inches to absorb the variations in length of foot and length of stride. These conditions are perhaps most satisfactorily met in stones approximately 20″ to 22″ square, centred 2′ apart. This allows a satisfactory 2″ between stones for grass joints, or 2″ to 4″ for grass and flowers.

Stones should not be set high above grade in an effort to make them flush with the grass, which, even when closely mowed, waves its green tips some 1″ or more above the sod, nor should they be sunk below the sod, as this not only turns each stone into a miniature lake with each heavy rain, but also tempts the sod to grow over the stone, thus reducing the stepping area.

Properly set, stepping-stones should be both high enough to shed water and low enough not to interfere with the lawn mower, and these conditions are met only when they are set flush with the ground line. This is easy of attainment when stones are placed in an already well-established lawn. First, lay the stone in the desired position on the lawn, cut the sod along the margin of the stone, remove the sod, and then fit the stone into this space. In a newly made lawn or one newly sown, it is a bit less simple. There is bound to be some settlement, and as the sod develops it has a tendency to grow over the stone, as in the case where the stone was originally set too low. Defects, however, may be remedied by resetting the stone after the lawn has become established.

TRANSPLANTING SMALL TREES

ALTHOUGH the time for transplanting varies with each type of plant and each region of the country, deciduous trees are generally best moved while dormant, a period from the time seasonal growth ripens in the fall until just before root growth starts in the spring. In Eastern United States they may be moved whenever the ground is not too wet in either fall or spring; on the Pacific slope fall is more desirable. In the colder parts of the intermediate region spring planting, and in the warmer parts fall planting, is generally best.

On the other hand, the tulip tree, some magnolias, peaches, and a few others seem to thrive best when planted in the spring regardless of region.

To ensure success, choose carefully the tree to be moved. It should be a vigorous, healthy plant, free from disease and insect infestation, with a well-formed top and a compact but well-branched root system with plenty of fibrous roots.

Nursery trees are especially grown to produce these requirements, and their use is a big step toward success. Ornamental trees are most frequently transplanted when from 5′ to 10′ high, fruit trees from 4′ to 6′, and trees for forestry and windbreak from 6″ to 2′.

In moving the smaller trees, as in moving large ones, the hole must be properly prepared. The growing conditions in the new location should be similar to those of the old, and the soil be of a character to encourage the tree to new growth. Dig the hole sufficiently large to take all the roots without bending them, and deep enough to permit 2″ to 3″ of rich soil under the roots and still have the tree stand at the same depth when finished that it stood before.

Dig the tree carefully, getting most of the roots with little, if any, bruising. Most deciduous trees of this size may be dug without a ball of earth, although better results are usually obtained if the ball is taken and the contact of the roots with the soil is unbroken. Root exposure should be reduced to the minimum and the roots should be protected with wet burlap or other moisture-holding material as soon as dug. Even the tops should not be exposed to sun or wind when the roots are not in contact with the soil.

After the tree is properly placed in the hole, fine earth should be well worked in among the roots and firmed about them. Be sure to leave no air pockets under the roots. When the hole is partially filled, the soil should be well firmed by tamping. If the soil is very dry, or if the planting is being done late and the weather is hot, water should be applied and, after it has soaked away, the rest of the hole filled without further firming.

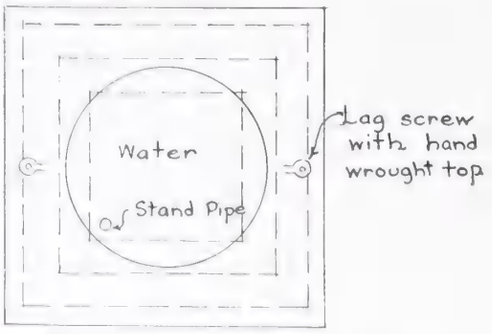
There is a definite relation between the tops of the trees and the root system, and to keep this relation it is generally necessary to reduce the tops by pruning them to balance the amount of root system destroyed in digging, but trees moved with a ball, trees up to 4′ high, or even larger ones that form roots readily, may, if carefully moved, often be transplanted without pruning. If there is a possibility of winds swaying or loosening the tree in the soil, it should be staked. If there is any danger of the ground freezing below the newly planted roots, the tree should be mulched. A mulch also helps to hold moisture.

Trees with thin bark should be wrapped with burlap to prevent sun scald. When soil conditions dictate, additional fertilizing may be necessary to give the invalid tree the proper food, and a constant supply of water is a requirement of first importance. If necessary, build a basin about the tree by ridging up the soil at a little distance from the trunk, so that water when applied will soak into the ground and not run away. Wetting the surface only is useless.

Varying conditions in trees and soil, and weather conditions at time of planting, dictate varying methods of procedure, but always a well-chosen tree, proper digging, transportation, and planting are essential. After that, two years of adequate care will almost always ensure ultimate success.

HOW TO BUILD A BIRD STATION

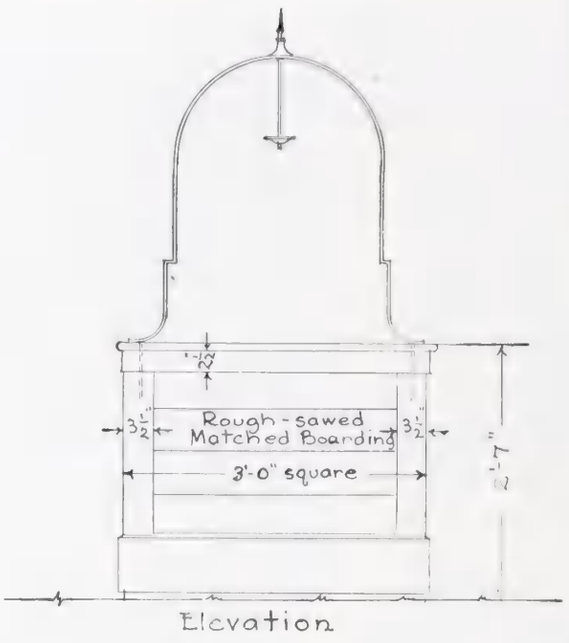
[*See page* 174]



The bird station shown on page 174 is here reproduced according to the working drawings of the architect, Eleanor Raymond

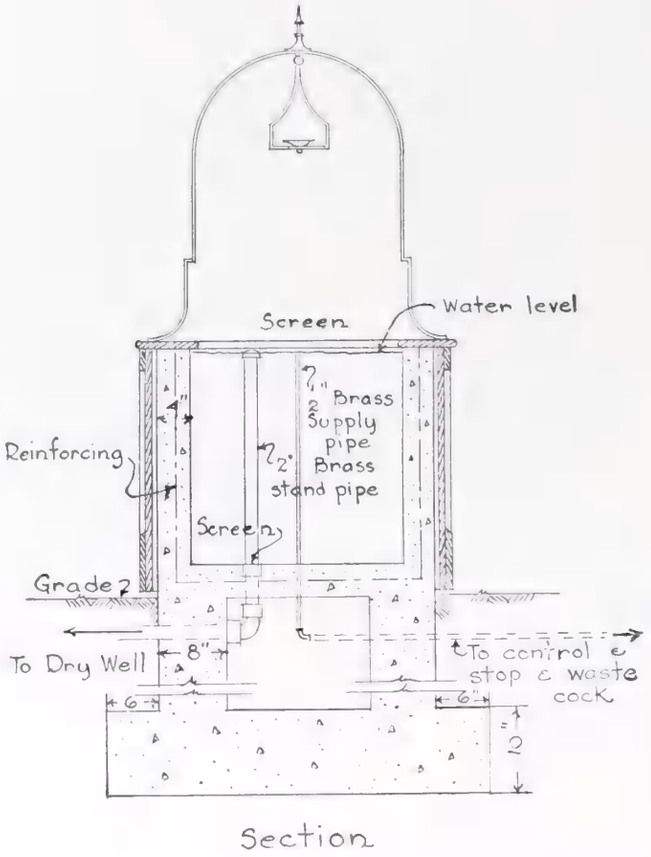
This bird station takes on the character of a wellhead and is an important feature in the garden shown on page 174. Its bowl of concrete (one part cement, one and one-half parts sand, and three parts aggregate) is reënforced with a continuous sheet of electrically welded galvanized $\frac{1}{8}$″ wire fabric, 4″ mesh both directions, lapped 8″ at joints, and was poured all in one operation. It is carried on poured concrete foundation walls 8″ thick and rests on a continuous footing carried below frost.

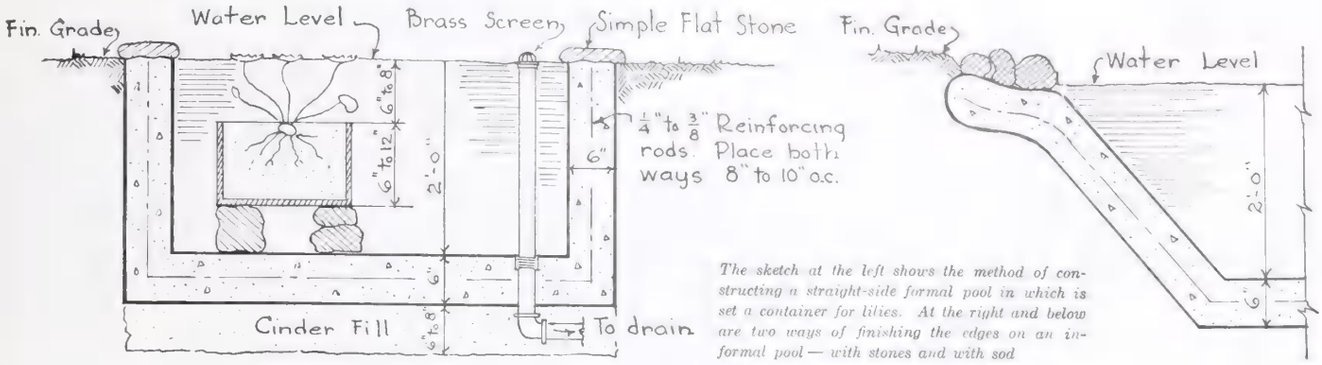
This bowl is filled by means of a $\frac{1}{2}$″ brass supply pipe controlled by a stop and waste cock, and the water level is maintained $\frac{1}{2}$″ below the wooden top. The bowl is emptied by a well-screened combination overflow and drainpipe of 2″ brass, emptying into a dry well.



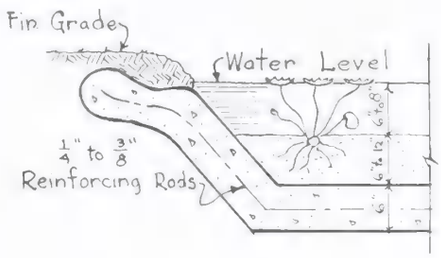
The exterior surface is of white pine. Matched boarding, rough sawed, $\frac{13}{16}$″ thick, set $\frac{1}{2}$″ away from the concrete, was used for the sides, with planed $\frac{5}{8}$″ boards for apron and corner boards. Its top board was planed to $\frac{13}{16}$″ thickness and has rounded edges. Its baseboard is of $1\frac{1}{8}$″ stock. All wood is set to clear the grade by just 1″.

A brass feed dish fastened to a $\frac{3}{16}$″ x $\frac{1}{2}$″ wrought-iron elaborated triangle is hooked to the top of the arch to form a bird swing. The arch itself is of $\frac{3}{8}$″ x $\frac{7}{8}$″ wrought iron and is held in place by a lag screw with hand-wrought top.





The sketch at the left shows the method of constructing a straight-side formal pool in which is set a container for lilies. At the right and below are two ways of finishing the edges on an informal pool — with stones and with sod



CONSTRUCTING A LILY POOL

[*See page* 184]

WHETHER a lily pool shall be formal or informal in character, what should be its location in the garden, and what its size and shape, are problems to be solved by the designer of the garden. There are many acceptable shapes for the conventional formal pool and the shape of the informal pool may be almost anything, dictated by surroundings or desires.

Its scale also should be influenced by its surroundings, but for practical growing requirements a minimum of 9 square feet of water surface per lily, with almost twice as much or more for a really fine display, is recommended. In depth it should be 2′ for lilies grown in containers, and at least 1′ for lilies grown in soil at the bottom of the pool.

Properly planted with oxygenating plants and stocked with fish, snails, and so forth, water will keep pure and clear so that it need not necessarily be piped to the pool. Running water in a pool is undesirable and fountains should be used with care, as water continuously dropping on the leaves and constant change of water, with its reduction of temperature, are detrimental to the growth of plants.

When water is piped to the pool, however, use a pipe, controlled by a stop and waste-pipe valve, laid deep enough in the ground to prevent freezing, or lay one close to the surface and provide for its draining in winter.

Although it is possible to empty a pool by siphoning off the water, a drain is convenient, and in a pool where water is turned in constantly or at intervals, both overflow and drain are almost necessary. A simple and inexpensive combination drain and overflow is made with 1½″ to 2″ cast-iron pipe installed with a union joint set flush with the bottom of the pool, which is pitched to drain to it, or, at greater expense, a solid-brass drain with a brass screen top (see sketches at right).

To resist exterior soil pressure and interior ice pressure, or frost action in winter, a reënforced concrete pool is required. Satisfactory reënforcing may consist of ⅜″ steel bars wired at right angles to each other about 12″ to 18″ apart, or number 40 mesh reënforcing material. The reënforcing is placed across the pool and bent up the sides, and is centred on the thickness of the concrete. The thickness of concrete varies from 6″ up, depending upon the size of the pool, and one part cement, two parts sand, three parts coarse aggregate give a good mixture. The concrete bottom must rest on compact ground, and it is safer if it sets on a 6″ cinder or gravel fill.

For construction details of a straight-sided formal pool see sketch above. In this type of pool it is desirable to have the part showing above the water line attractive, and although a smooth concrete finish is possible, a coping of brick, tile, simple flat stone, rock set in cement, cut stone, or cast concrete to look like cut stone, is generally used.

When the level of the formal pool is raised above the ground level, the sides, too, must have an appropriate finish.

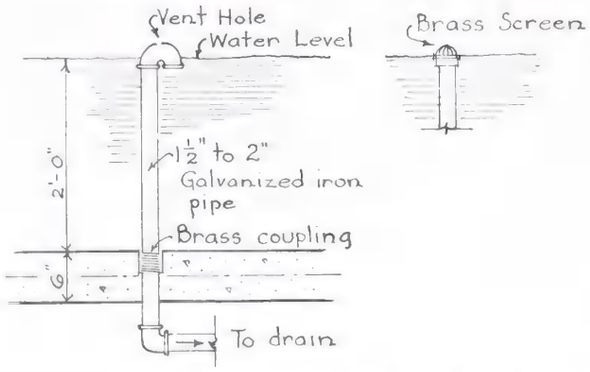
In building the informal pool, the sides are generally made sloping and without forms, but the concrete should be reënforced, as with the formal pool. Two interesting ways for finishing the edges are shown just above.

An informal pool without reënforcing and, if the ground is firm enough, without forms may be made with a 6″ to 8″ layer of broken stones and brickbats with the voids filled with a 1-2-3 mixture of concrete.

After the concrete has set, a waterproofing coat of pure cement mixed with water is painted on to fill the cracks and make it watertight. Or a small saucer-shaped pool may be built of 3″ or 4″ of 1-2-3 mixture of concrete. Such pools, however, will crack and require patching and repainting with the wash of cement every year.

To be successful the pool must be properly cured over a minimum period of two weeks, and four weeks are better. It must not be filled with water until cured. Since the first filling of water will absorb alkali from the new concrete, it should be allowed to set for two weeks and then be emptied and refilled with fresh water before stocking the pool with either plants or fish.

Sediment is bound to accumulate quite rapidly in a lily pool, so painting it green or blue is of little value. A coating of black asphalt paint, however, will give it an appearance of depth and a more mirror-like surface.



A simple combination drain and overflow is shown at the left; a more expensive solid-brass drain with screen top at the right

For more detailed information on this subject see *Garden Pools Large and Small*, by Ramsey and Lawrence, published by the Macmillan Company.

PLEASE TELL ME . . .

EACH MONTH *we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply*

Q. We have just finished the grading around our new home. Our chief problem at first will be with our three rather steep and rather long terraces. It would be possible to mow them if necessary, but I should prefer some other treatment than grass. They face south and have a fair layer of topsoil. Our locale is Western Pennsylvania along the Allegheny River, seventy miles north of Pittsburgh. The house is of brick, with a Georgian entrance, and the terraces slope to the back at the side and rear of the house. I had in mind a sort of myrtle which I have seen only in cemeteries — at least something which will require little attention. A rock garden does n't appeal to us. What is there?

A. You are wise to want your banks planted with something other than grass. Steep banks planted with grass and mowed are not in our opinion attractive enough to warrant the acrobatics necessary to keep them in order. The myrtle you speak of is undoubtedly *Vinca minor*, also known as periwinkle. Its leaves are evergreen and it has blue flowers in the spring. It is a very good covering for banks. Set the plants from 6″ to 9″ apart. A mixture of honeysuckle and the flat trailing *Rosa wichuraiana* is an excellent combination for a somewhat bolder effect. The honeysuckle is practically evergreen. This might do very well for the bank farthest from the house. Plants may be set 3′ apart.

• • •

Q. We have just moved into an old frame bungalow where the garden has been badly neglected. Will you please advise me on the following points: —

1. The grass has been worn away in parts by boys playing football. How can this be reconditioned, and when?
2. At the lower end of the lawn there is a longitudinal mound — apparently work had been done at some time on a pipe. How can this be evened down, and when?
3. Over the back entry and wall there is an old grapevine, untidy and cluttering up the gutter. Should this be pruned, and when? How much pruning can the plant stand?
4. The whole place is covered with piles of leaves, now damp. Would these make a good leaf-mould covering for any plants during the winter or would they just produce rot and insects?
5. Apparently there are lilies-of-the-valley and violets under the east wall. What 'help' do these need for the winter?
6. I have found two small rose trees near a single maple-tree trunk, otherwise unprotected. What nourishment can I give them? Are straw and burlap a good protection?
7. Can a barberry bush be transplanted, and when?
8. At one time a neighbor's garden encroached on this lot to the extent of five feet. Result, large bushes like syringa are growing in what is now the front of a five-foot border. Could a six-foot syringa bush be transplanted, and when?
9. Iris leaves are smothering the bed under the south wall. Can these be cut away, or should they be left for the good of the soil?
10. The south-wall bed looks caked and starved. Will damp be sufficient to put it right? The border down the south side of the garden runs under one small cherry tree and one small (not young) apple tree and out into the open, where it is thickly strewn with gray stones of the kind a road bed is made of (flint?). Will anything grow under the trees? What can I do about the stones? Rake them off and dig up the bed? Or cover the bed with good soil?

A. Your questions we shall answer in the order you gave them: —

1. Repair the spots in the lawn by digging them in the spring when the frost is out of the ground and the ground has warmed up a bit. Then rake carefully, adding some sifted loam to bring it to the proper level, sprinkle with bone meal and sheep manure, rake again, seed and roll.
2. If the mound has good sod, cut it in oblongs and lift it off carefully, smooth off the hump, and replace the sod. Do this in the spring after the grass starts to grow.
3. The grapevine will probably be all the better for pruning — do it in January or February. Consult Bailey's *Pruning Manual* or Bailey's *Cyclopedia of Horticulture* for more specific details as to pruning. You can undoubtedly find these in the nearest public library. There are also various state and government bulletins on the subject.
4. If the leaves are maple leaves, do not use them to cover the plants, but make a pile of them and let them rot. You will then have some leaf mould for the garden in a year or so. If they are other leaves, use what you need for a light covering over the plants after the ground has started to freeze, and put the rest aside to rot.
5. Lilies-of-the-valley and violets do not need much covering for the winter, but like other plants they do not like to be heaved out of the ground by alternate freezing and thawing. Give them a light covering of leaves as noted in paragraph No. 4.
6. Dig in some manure around the roses in the spring. Many roses do not need protection, but if you think they are tender, tie some straw around them to make sure and heap the dirt around the stem to a height of 9″.
7. If the ground has not yet frozen, you can transplant the barberry bush now (November), but mulch it well with leaves and straw so that the roots will take hold before the frost gets at them.
8. Syringa can also be transplanted now, but if the ground is frozen, wait until the frost has been out of the ground two weeks next spring.
9. Do not touch the iris leaves this winter; clear them out next spring.
10. From your description it sounds as though the south bed needed doing over. Take out all the plants and dig as deeply as you can, working in 2″ of well-rotted cow manure and a liberal sprinkling of bone meal. Rake the stones out. Put shade-loving plants under the trees and some spring bulbs, such as Poets narcissus and *Scilla hispanica*, violets, bleedingheart, daylilies, plantainlilies, all of which like some shade.

• • •

Q. In none of your magazines do you seem to tell one how to set up a sundial. I recently ordered from one of your advertisers a very nice sundial, but now that I have it at my country estate here, no one in this part of the country knows how to set it. Can you enlighten me?

A. We assume that the dial is to be mounted in a horizontal position on a pedestal in a location which has the sun all day long. When placing the pedestal, care should be taken that the surface to take the dial is perfectly level — if necessary, use a spirit level. The style — or gnomon — of the dial must be parallel to the polar axis of the earth; in other words, it must point to the polar star. Place the dial on top of the pedestal, leaving it free for adjustment. Then turn the dial plate until the time given by the shadow thrown agrees with an accurate watch, which may be done during either the forenoon or the afternoon. The dial plate, when properly adjusted, should be bolted or screwed tightly in position. If the following book is on file at your local public library, we think you will find much of interest in it: *The Book of Sun Dials*, by Mrs. Alfred Gatty, George Ball & Sons, Publishers, London, England.



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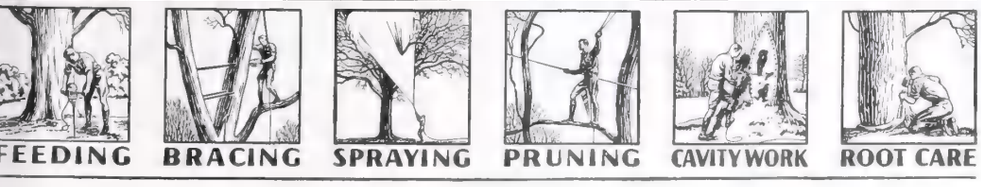
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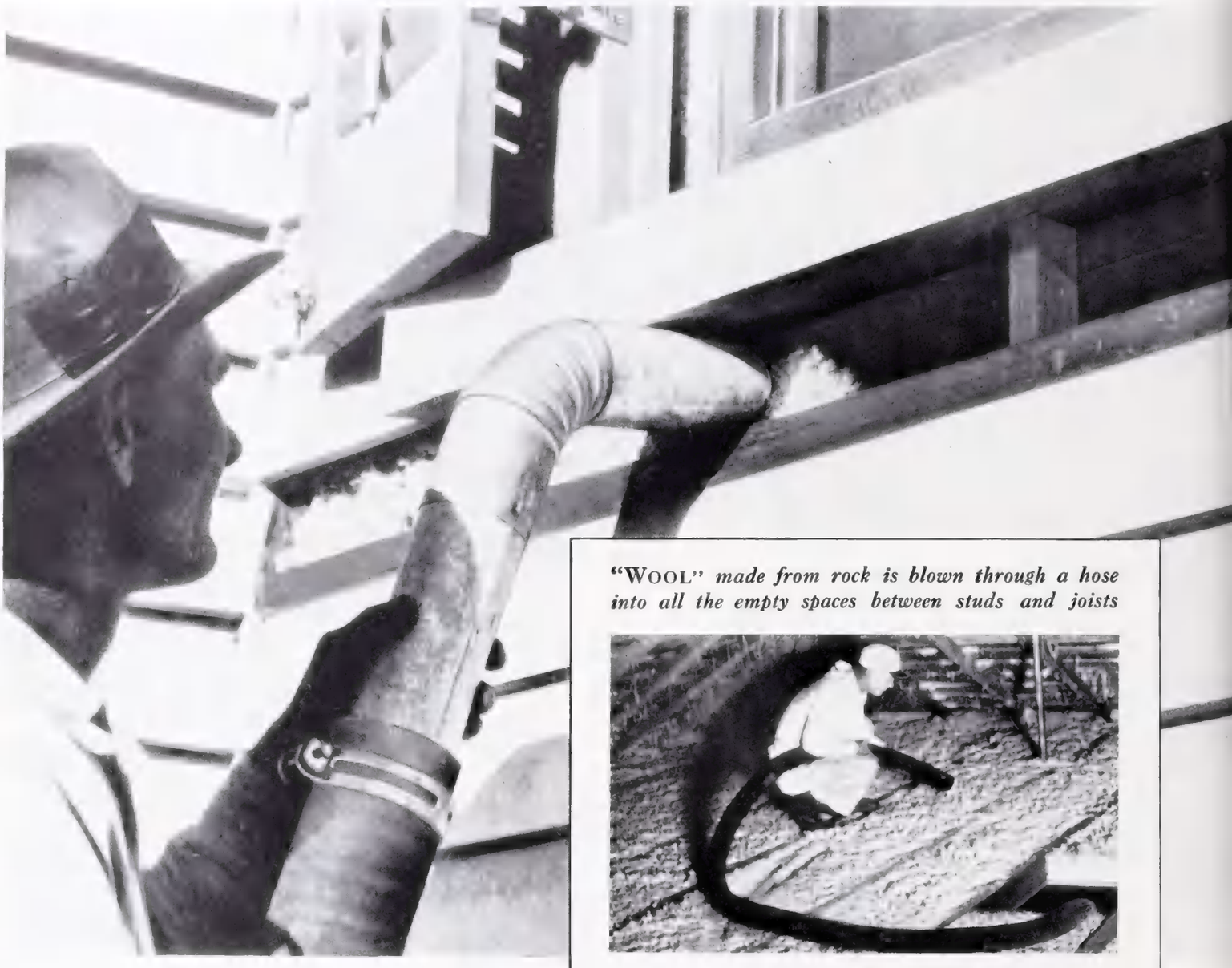
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Frank R. Hohenberk, *Glenview, Ill.*

Third floor cool in hot weather

"The third floor, while it has full-height ceilings in the two rooms and a large hall and bathroom, has always been very hot and could not be used by my family for days at a time during the hot weather in summer. This has been overcome since the insulation has been put in, and the third floor is now as comfortable as the other floors." C. T. Ozmun, *Evanston, Ill.*

Summer comfort, winter comfort

"Heretofore our upstairs rooms have been so hot in summertime that they were unbearable. This past summer, with the insulation above the ceilings in the attic, the rooms were remarkably comfortable. While we have not had much cold weather this year, the difference in the temperature of the upstairs rooms this winter so far has been very marked. There has been an even temperature in these upstairs rooms about equal to that of the downstairs rooms, which never occurred before."
Wm. D. Kyser, *Memphis, Tenn.*

Best investment ever made

"In mailing you the check for the installation you did on our house, I want to say that we feel that we have received more solid comfort and satisfaction from this investment than any we have ever made.

"It is not the saving in fuel alone, but the comfort of having the house the same temperature in every room under all weather conditions."
Mrs. H. B. Kinnard, *Des Moines, Iowa*

Heating plant reduced 50%

"I am very glad to say that our two years' occupancy have amply verified all of th claims you made for the heat, cold an sound insulating qualities of this materia

"Because of this thick insulation, m house heating plant was reduced by nea ly 50% in size, and yet it has easily kep the indoor temperature uniform at a times, regardless of the wind velocity an temperature outside. It is indeed a plea sure to endorse this most efficient hea and cold insulation."
Loring L. Marshall, *Boston, Mas*

Worked wonders

"The Johns-Manville insulation certain ly worked wonders on those hot days thi past summer. Personally I feel that it i money well spent and my only regret i that I did not have this installation mad at the time the house was built."
Walter L. Leach, *Homeland, Ma*

JOHNS-MANVILLE PRODUCTS

Johns-Manville

NEW METHOD OF

Banishing Winter Cold and Summer Heat

WINS NATION-WIDE APPROVAL

Thick blanket of "wool" made from rock—*blown* within walls of old or new houses in a few hours, without disturbance . . . Fuel savings average 30%

PERFECTED by Johns-Manville as a result of pioneer work in efficiently insulating great industrial plants

—installed and proved in thousands of homes during the last 4 years

—A new method of making houses practically cold-proof and heat-proof is creating a sensation wherever it is tried.

Rooms that are drafty and cold in winter—rooms that are stifling hot in summer—become uniformly comfortable.

Fuel savings average 30%.

Yet the method is so simple that it takes only a few hours to put into effect—so obviously *right* that it takes only a few moments to understand and be convinced.

Comfort blown through a hose

Practically all houses have hollow walls. Circulation of air *within* these walls chills the house in winter, heats it in summer. Comfort is lost, fuel wasted.

Attic floors are equally, if not more, to blame. The attic becomes oven-hot in summer, refrigerator-cold in winter—and this heat or cold readily penetrates through the floor into rooms below.

Yet the 4- to 6-inch air space within the walls and attic floor—the real cause of heat-and-cold trouble—is easy of access. Why not fill it up?

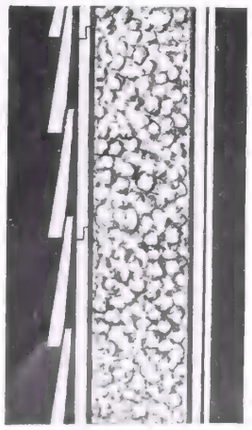
That's what Johns-Manville does in a few hours—blowing the material through a hose. In your present house, without entering the living rooms or disturbing the occupants. Or in the house you are building.

"Wool" made from melted rock

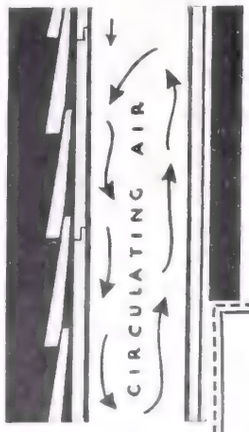
Johns-Manville uses "wool" made from melted rock—long, fine fibres, light in weight and wool-like in appearance. These woolly fibres, matted together, imprison thousands of dead-air cells to the cubic inch—an effective barrier against heat and cold.

Every cubic inch of space within your outside walls and attic floor is filled with this material. A 4- to 6-inch blanket around and over *all* your living rooms!

This is the one investment you can make in your home which starts paying for itself the moment it is put in, and continues to pay long after the original cost has been refunded



"Wool" from rock—*blown* into spaces—forms an invisible wall, *within* your walls, 4-6 in. thick.



Air circulating through hollow walls chills your house in winter, heats it in summer.

—as long as the house stands! Owners report fuel savings as high as 50%. The average is about 30%.

Rooms 8° to 15° cooler in summer

On an average, rooms in homes treated the Johns-Manville way are 8 to 15 degrees cooler than outside temperature on the hottest summer days. Those stifling sleeping rooms, with their stored-up daytime heat, become refreshingly cool . . . Texas and Georgia are among the states where Johns-Manville Home Insulation has been most widely installed, for summer comfort alone.

All through the hot-summer area of the North and Mid-West, it is bought as much for relief in summer as for comfort in winter.

Fireproof . . . Vermin-proof

Rock wool cannot burn. It is an effective fire stop in the flue-like spaces within walls. Mt. Vernon, the home of Washington, and other national shrines have been treated with J-M Home Insulation for this reason alone.

Vermin cannot live in rock wool.

WRITE FOR FREE BOOKLET

The coupon below will bring you a booklet which describes J-M Home Insulation more fully. We will gladly send with it the name of the nearest J-M Home Insulation contractor. *No obligation.* Time payments can readily be arranged.

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Home Insulation



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CARGOES FROM THE EAST

BY MARTHA FISHER

For the many of us who are wont to gloat over fine porcelains, who love to hang our rooms with bright chintzes and cretonnes, to whom a grotesque in jade or ivory is a delight and the gleam of lacquer a joy, a consideration of how the inimitable art expression of the Far East was first introduced into Western Europe is bound to heighten the interest of the aforementioned objects of our delectation for us.

The agencies of the wholesale introduction of the art products of the Far East into Europe were a succession of 'hard-boiled' business corporations. The reason for their being was solely to make money. This was to be accomplished through the importation of jewels and spices from the Far East into Europe. The porcelains, printed cottons, *bibelots*, and lacquers of our delight were, at first, mere supercargo in their trading vessels. In the artistic merit of such items on their lists of importations these business corporations were not interested. It is doubtful whether they ever had an inkling of the fact that they were assisting in an important and permanent transfusion into the decorative arts of Europe. Yet that is precisely what they were doing. No European decorative style was ever, after the arrival of the first of their cargoes in European harbors, to be without the leaven of the Far East.

The corporations referred to were the great East India Companies of Portugal, England, Holland, France — and of several lesser European nations.

In 1497, the Portuguese, Vasco da Gama, saved Europe from a commercial dilemma by rounding the Cape of Good Hope. By this feat he opened an all-water route to the Far East. Communication with the latter by the ancient trade routes from the Near Eastern ports had been cut off by the conquests of the Mohammedans in Asia Minor. The climax was the taking of Constantinople by the Turks in 1453.

Immediately after Da Gama's voyage, the caracks of Portugal penetrated in numbers into Eastern waters. As early as 1517 they had gone as far as Canton, China.

A new era in shipping had begun! Also a new era in the arts of Western Europe!

Hitherto the importation into Europe of art objects of the Far East had been extremely limited. This was owing to the difficulty of the transportation of anything heavy or breakable by the old trade routes. Such transportation entailed transference of freightage from desert caravans to river and lake craft, and finally to ocean-going galleys. What little china, lacquer, jade, or crystal was so transported stayed to adorn the palaces of Eastern Europe.

The first Chinese porcelains, the first printed cottons, the first lacquers, were brought into Western Europe, no doubt, in the shape of the customary presents from those Oriental potentates with whom trade by the new routes had been opened. They found instant acclaim. The hold of a Portuguese carack was spacious enough to accommodate heavier and bulkier articles than spices and jewels alone. This extra space was soon crammed with the printed cottons of India and Persia, the porcelain, ivory, jade, of China, the lacquer of India and China. After a few cargoes of these wares had been unloaded at the Lisbon docks, their popularity spread like wildfire throughout Europe. During the sixteenth century, the Netherlands made an excellent revenue by the transportation of such articles in their ships from the Portuguese ports to Amsterdam. That city, along with Bruges and Antwerp, became a depot for the distribution of these wares from the strange and fascinating East to Northern Europe. We may, therefore, visualize sundry oaken interiors of Elizabethan England as blossoming forth like exotic gardens with palampores and bits of porcelain and lacquer. The turned beds of sixteenth-century Portugal became gay with *pintados*, as the printed Indian calicoes were called in Portuguese. The insides of cupboards in the substantial houses on the Dutch canals began to gleam with proud showings of blue and white porcelain from China.

All during the sixteenth century, the Portuguese had the monopoly of the trade with the Far East. In 1600, however, Elizabeth of England bestowed a charter on a 'Governor and Company of Merchants of London trading with the East Indies.' The company was under the direction of a governor and twenty-four stockholders at home.

In the meantime, in the Netherlands, those shipowners who had had that monopoly of the transportation of Eastern goods from Portugal to the Dutch and Flemish ports had been hard put to it when this had been taken from them on Portugal's annexation to Spain in 1580. As a result, one Cornelis Houtman had, in 1596, rounded the Cape. Resultant upon Houtman's voyage, a charter was issued by the States-General in 1602, fusing various rival Dutch ventures in the East into one company. Its stockholders numbered sixty, and the company functioned under the approval of the States-General.

Charters were issued to French companies for trade in the East in 1604, 1611, and 1615, respectively. Richelieu granted a charter in 1642, and Colbert formed a 'Compagnie des Indes Orientales' in 1664.

In 1723, Austria granted a char-

A COACH FOR CINDERELLA



Turn the great book of Time to the page of our days and you will find as a major entry —"The Emancipation of Woman." Freed after untold centuries from the narrow restrictions of a purely domestic life, she has emerged, like a radiant Cinderella, into a broader, finer, more beautifying existence.

Entering this larger sphere her influence has acquired a greater scope. Commerce, science, arts . . . indeed every occupation . . . feel the effect of her presence.

Industry is no exception. Content, as a rule, to leave its operation to men, she nevertheless controls it to a great degree . . . because, to a great degree, she is its market.

Fisher was quick to realize what part "The New Woman" was destined to play in the future of its business. The automobile was still in its beginnings when she became an important factor in the purchase of the family car. Then came the self-starter, and it was immediately evident that women would become more and more the actual drivers.

And so, for years Fisher Bodies have been built with feminine tastes in mind. Even the first simple elements of comfort which Fisher brought to automobile bodies were especially meant for women.

It is fairly safe to assume that not nearly so much thought and effort would have gone into such considerations as seat cushioning, noise prevention, ventilation and temperature insulation . . . but for the realization that these provisions are of great importance to women.

Certainly body-styling, the uses of color, the attention given to upholstery, interior trim, fittings, and equipment conveniences have had the demands of feminine censorship as their standard.

Fisher is pardonably proud of what it has achieved, and equally proud to acknowledge its inspiration.



Residence at Topeka, Kansas: Cuthbert & Suehrk, Architects. Walls and chimney finished with Cabot's DOUBLE-WHITE Collopakes. Winner of 1st Prize in competition of Kansas Chapter, A.I.A.

Make Your Home Look Like New Now and Next Year

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Please send ▭ Color Card and full description of Cabot's DOUBLE-WHITE and Collopakes. I am interested in ( ) Outside painting, ( ) Inside painting (check which)

Name .....

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CARGOES FROM THE EAST

[*Continued from page* 216]

ter to an Ostend company. In 1729, a Danish East India Company was formed. A Swedish one began its career in 1731. There was also a short-lived Scotch one.

THUS came into existence the great East India Companies. The policy of these new companies was to establish trading privileges with Oriental countries through the latter's rulers. Their depots in the East were known as 'factories' or 'settlements.' At first they were merely trading stations. Later, as rajahs and zamorins grew restive and European competition waxed great, they became fortified posts. Portugal, by the end of the sixteenth century, had factories on the western coast of India, at Malacca, Ceylon, Sumatra, and Java. It had trading privileges with Siam, Japan, and China, and a fort at Ormuz in Persia. The Dutch East India Company, in the heyday of its trade with the East, was established at Java, Sumatra, Ceylon, the Moluccas, Malacca, Bengal, Surat, the Coromandel Coast, the Persian Gulf, the Red Sea, Formosa, the Island of Mauritius, the Cape of Good Hope. This was about 1669. It operated with a fleet consisting of one hundred and fifty trading ships and forty ships of war. It maintained a protective army of 10,000 soldiers. The English East India Company's factories at Surat, the Coromandel Coast, Bombay, and Bengal grew to such power that the tale of the British East Indian Empire alone can do them justice. Sumatra, Ceylon, Ormuz, Mauritius, Java, Malacca, sooner or later, by conquest or treaty, became its possessions. Like the Dutch and Portuguese companies, it early established trade relations with Japan and China.

Most of the East India Companies were incorporated with full civil and military powers in the East. The leaders of their expeditions and the governors of their factories needed these if ever anyone did. There was always danger to trading ships in Eastern waters from Malay pirates, to say nothing of the ships of rival companies. The constant and various wars between the European powers were transferred, in part, by means of their East India Companies, to the East. Numerous were the encounters at sea between the ships of rival companies, and on land by their servants in the factories. The Dutch, in particular, were cruel and ferocious in the pursuit of their commercial and patriotic wars in the East. In 1623 they tortured and massacred all the English at Amboyna in the Moluccas. This act caused the complete withdrawal of the latter from the Spice Islands. Then there were the Oriental rulers on whose pleasure depended the trading privileges of the companies to be constantly kept in good humor and their native subjects to be held subdued — by diplomacy or force, as the case demanded. Also there was an almost universally villainous climate to combat. The lacquer and china and jade of our delight were originally introduced into the Western drawing-room at no meagre cost of suffering and life.

THESE rigors endured by Europeans serving in the Eastern enterprises, however, were richly resultant to the companies' stockholders at home. During the days of its prosperity, the Dutch East India Company never yielded less than 40 to 63 per cent. The dividends of the English Company at its height were 243 per cent!

A great percentage of this prosperity was due to that portion of the East India Companies' cargoes that included the lacquers, cottons, and porcelains of our discussion. The European reaction to these products of the Eastern decorative arts through the seventeenth century had made them the absorbing fashion. During the eighteenth it amounted to a mania.

WE may picture the spice-smelling holds of Portuguese caracks, of Dutch and French sailing vessels, of English merchantmen, disgorging, all through the seventeenth century, among other Oriental things, the great shining lacquer chests of Charles II of England's time, the porcelains that were Mary II of England's hobby, the gigantic vases for the adornment of Versailles and its imitations, the yards upon yards of pintados that injected gayety into the dignified interiors of Portugal and Spain, the lacquer panels for tall clock cases, and the paneling for rooms in the 'new taste' all over Europe. In the eighteenth century they were yet more closely crowded with that china that had led to the establishment of the 'china-room' in every European household of pretensions; in the jades and ivories and crystals that filled Louis XV vitrines and Louis XVI *bonheurs du jour*, in lacquered panels for the making of tables, cupboards, commodes, in painted Chinese papers and Chinese silks for the hanging of walls, in bundles of precious woods for French *ébénistes* to play with. Nor did these holds return to the East empty of like cargoes. Furniture made in Europe was sent to China to be lacquered. European porcelain was conveyed thither to be decorated. European designs for embroideries were sent to be copied.

THE Portuguese company was the first to go the ultimate way of all human enterprises. Because of changes in the Portuguese Govern-

CHARM AND STYLE OF THE TAILOR-MADE . . .



YOURS WITH THE EASE OF THE READY-TO-LIVE-IN

IT WILL have a charming settled air—your sunlit Hodgson House—and stand among unbruised trees complete, without your having to undergo the usual building-worries. Without that step-by-step process of building that can delay a house interminably long. Yet it will be your house, tailored to your taste. We build it in sections, ship it ready to erect. It is erected simply, cleanly, with a little local labor; under our supervision, if you wish.

Wander from room to room. Marvel a little at every detail as you wished it—built-in bookcases in the morning-room, perhaps; the interesting treatment of the fireplace in a bedroom, the sun-room ready for its indoor garden. Then understand why so many people with the desire to build turn to Hodgson Houses.

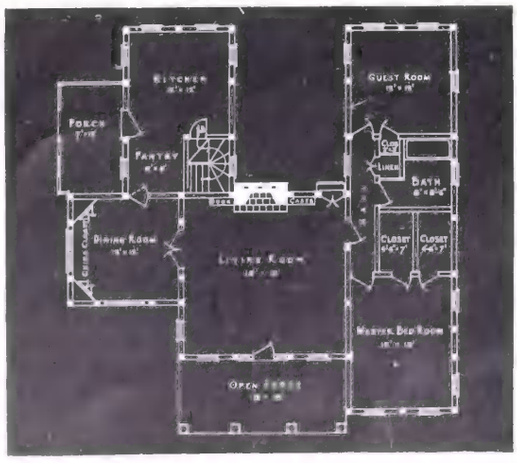
For the Hodgson method of building—the simple business-like avoidance of confusion and delay—is a pleasure. An agreed-upon price that stays put is a satisfaction. And there's gratification in a floor-plan, in details, the complete house, worked out to meet the family's needs and desires, and worked out in beautiful proportion and good taste. Tailor-made charm—with all the ease of the ready-made!

Write for catalog J-3, which illustrates Hodgson Houses built with sweeping roofs and simpler treatments—built to harmonize with some gentle slope of hill, some view out to the sea. Here are homes, vacation homes, hunting lodges and the like. Address E. F. Hodgson Co., 1108 Commonwealth Avenue, Boston, Mass., or 730 Fifth Avenue, New York City.

HODGSON HOUSES

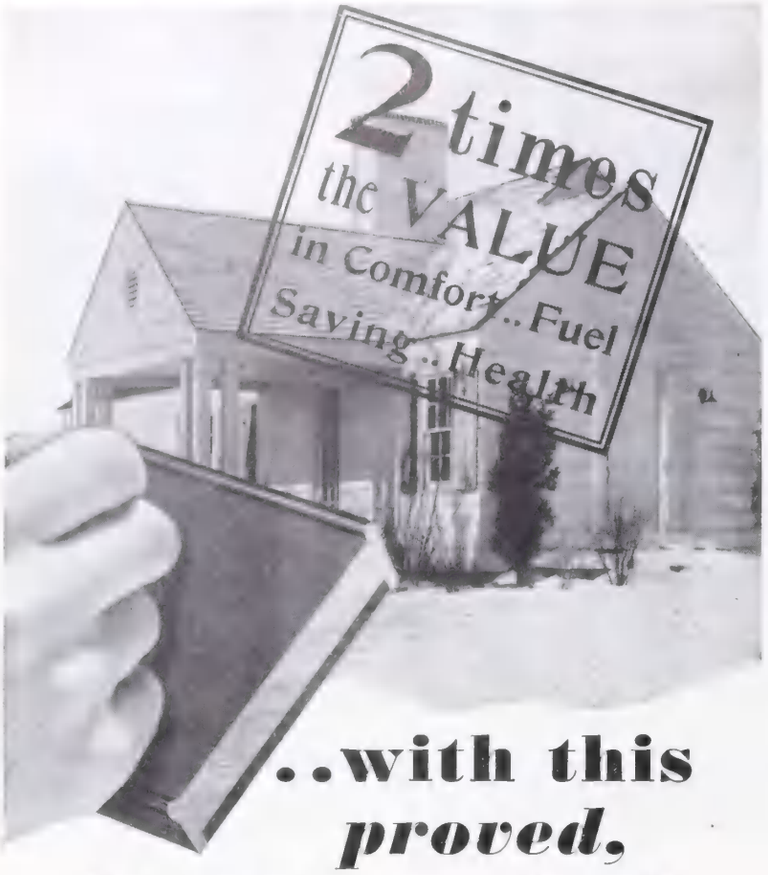


If you wish, we will help you furnish your Hodgson House in the spirit of the outer design. See our exhibits: A full-size Hodgson House, completely furnished, at 730 Fifth Avenue at 57th St., New York City. Similar exhibit, 1108 Commonwealth Ave., Boston. Outdoor exhibit, Dover, Mass.





For a little shelter of peace among fragrance and shadows—this Colonial garden house with gable roof, $150. Our catalog J-3 shows other garden houses; also garden furniture, greenhouses, trellises, fences, playhouses, kennels, and bird houses.



..with this *proved,* low cost method

YOU who are building a new home . . . heed this warning!

This year—above all years—watch out for half truths! Insist on value . . . especially in house insulation.

Go to any reliable lumber dealer . . . get the facts that prove you can now build these important factors into your home:

(a) 2 *times* the resistance to winter cold that even the common "insulations" can give

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(c) 2 *full* times the fuel saving

In the Balsam-Wool method—backed up by nine years of nation-wide usage, approved by building authorities—you add this *double* value feature to your home.

Balsam-Wool is *far more* than just common "insulation". It is *true* insulation applied by the double-air-space method. The little it costs is *paid back to you* in fuel savings *far more* quickly. Ask for proof!



It pays back 25% on investment, first year!

Because his home is completely insulated with Balsam-Wool, Dr. H. L. New, Jacksonville, Ill., estimates that he is saving 25% on fuel bills every winter, and making his gas heating plant the most economical in the city



Pays for itself faster

Balsam-Wool, in thick, blanket-like strips, tucks in between the framing members—seals every crack and crevice as only a flexible insulation can. Fits snug—keeps costly furnace heat in—summer heat out.

Go to your retail lumber dealer—today. Find out for yourself how easily you can give your present or prospective home 2 times the value in *comfort, fuel savings, health.* Or send the coupon. Full details will be mailed.

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☐ Proposed New Home ☐ Present Home

Name.....

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It tucks in **Balsam-Wool** *Blanket*

THICK . . . FLEXIBLE INSULATION . . . EFFICIENT

CARGOES FROM THE EAST

[*Continued from page* 218]

ment between 1580 and 1640, Portugal was forced to open her eastern ports to England in 1643. The Dutch East India Company was dissolved, bankrupt, in 1795. Its policy of trenchant monopoly of trade was a large factor in its undoing. In 1758, Clive struck it a heavy blow by his military victory at Chinsura. The vacillating policy of the French Government with the French East India Company seems to have had much to do with the handicapping of that company's development. It was united with the Compagnie des Indes Occidentales and the Compagnie de la Chine and so chartered as the Compagnie des Indes in 1719. Thus it suffered heavily under Law's speculations in the Mississippi Bubble affair. In 1761 it received its final blow from Sir Eyre Coote, in India, at Pondicherry. Finally, in 1769, a royal decree suspended its activities.

THE British East India Company was the greatest of the East India Companies. It stayed in existence uninterruptedly as a company for two and one-half centuries. Its policy all through its life was a farsighted one. To the British East India Company and a series of its able governors in the East, Great Britain owes its Indian Empire. When, in 1757, Clive's victory over the French and Bengalese at Plassey made the company the ruling power in India, the government at home began to take a hand in its affairs. Between 1773 and 1833, sundry laws were enacted to curb its powers. After the Great Indian Mutiny of 1858, the Indian administration was turned over to the Crown.

The Ostend Company was disbanded in 1793. The Danish East India Company met its end in 1801; the Swedish one was reorganized in 1806.

So ended the great East India Companies. They were mighty and picturesque commercial and political powers over a period of three centuries and a half. They were also, by reason of the cargoes their ships carried, great influences in the arts of Europe. This influence was not limited to the mere distribution of the art productions of the Far East in Europe. The phenomenal popularity of these productions made imperative, in the seventeenth and eighteenth centuries, the founding of domestic industries for the reproduction of the Eastern art expression at home. Factories for printed cottons and linens sprang up all over Europe. So, also, did potteries for the manufacture of porcelain. The evolvement of hard paste in Europe was inspired by Chinese porcelain. Japanning, a European process of lacquering, was invented to copy the lacquers of the East India Companies' ship holds. All of these European outputs, designed to be reproductions of the imported goods of the Far East, were nevertheless, without exception, not mere imitations, but Western interpretations of the Eastern spirit, and so independent artistic creations. To the basic agency of the East India Companies may, therefore, be ascribed a new European art expression.

MANY of the great names in the arts of seventeenth- and eighteenth-century Europe would not have shone with the same peculiar lustre had it not been for the inspiration their owners received, in their various mediums, from the importations of art objects from the Far East. Oberkampf, Chippendale, Sir Simmiam Chambers, Daniel Marot, Bérain, Huet, Pillement, are some of these names. There are also those of the Martins of *vernis martin* fame, and of other eighteenth-century French ébénistes who wrought so notably in lacquer and exotic woods.

Behind every one of these European names and industries, as behind the original Eastern productions, there looms the shadowy outlines of a ship. It is a wooden ship, tall-masted, deep-hulled, quaintly figureheaded. The gilt letters on its prow subscribe it as the *Peppercorn*, the *Clove*, the *Pearl*, the *Trades Increase*, or some other identity as ingenuous, in French, Portuguese, Dutch, Danish, German, Swedish. It is manned by sailors lionlike in bravery in encounters with their kind upon the sea, childlike in their terror of the mythical and supernatural creatures with which the imaginative mind of their times has populated unknown coast and water. This ship's hold is redolent of stored spices and sweet-smelling Eastern woods. The nebulous ship is an East India Company merchant ship.

It is undetachable from every piece of lacquer and japanned work, Oriental porcelain and eighteenth-century European porcelain and their successors, chintz, cretonne, jade, crystal, ivory, and Far Eastern embroidery that embellishes our homes to-day.

Costly water pipe failures are easy to avoid with Brass

Why use pipe that rusts and fails when Anaconda Brass Pipe costs *only* $60 more?

MOST water pipe troubles are due to rust. A reduced flow of rust-colored water is bad enough... completely clogged or leaking pipes are worse. As much of the piping in homes today is concealed in walls or floors, it is difficult and costly to repair or replace.

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Anaconda Brass Pipe is produced by the largest and most experienced manufacturer of Copper, Brass and Bronze. For your protection "Anaconda" is stamped in the metal every foot. Leading plumbing contractors everywhere install this quality pipe.

Durable Service Lines

In service lines...the underground connection between the city main and the water meter... failure means the digging up of lawns, and often flower beds. Service Lines of Anaconda Deoxidized Copper Tubes offer worth-while advantages. Flexible, they allow for soil-settling and root growth.



Ductile, they minimize the freezing hazard. They are easy and inexpensive to install ... and durable because they cannot rust.

Avoid water pipe failures and service line expense by installing these time-tested Anaconda products. The American Brass Company, Waterbury, Connecticut.

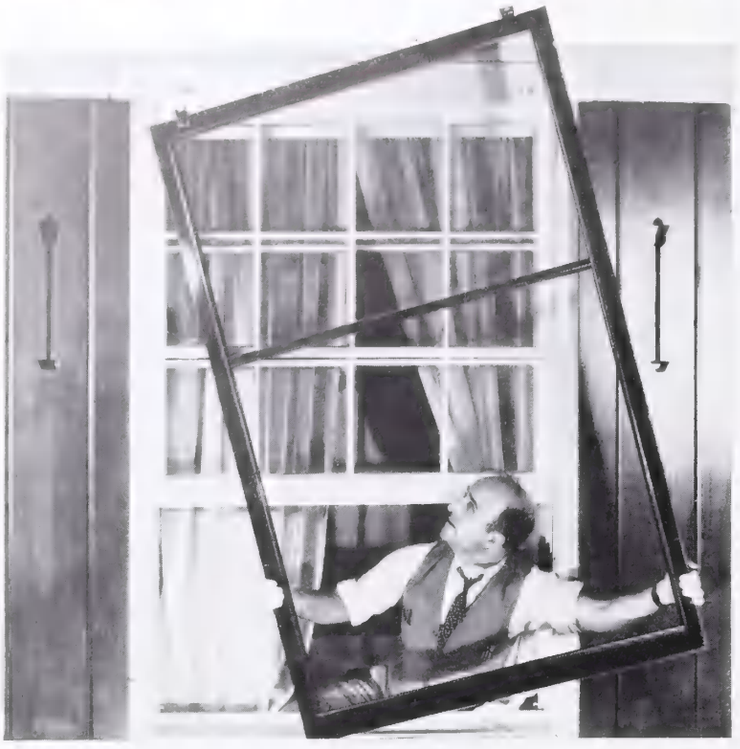
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The *dollars* and *cents* economy of a home free from rust is explained in our booklet, "Copper, Brass and Bronze in the Home." If you plan to buy or build...or if you are interested in remodeling or repairing...you will find it interesting and helpful. Mailed free on request. Address The American Brass Company, Waterbury, Conn.

ANACONDA
from mine to consumer

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THE CUTTING GARDEN

[*Continued from page* 190]

Nepeta mussini. The delicate lavender blooms of *Nepeta mussini* are so lovely when arranged with pink columbines that it more than justifies its candidacy for the cutting garden on this score alone. The soft gray-green foliage is also of very pleasant texture. A few clumps are usually all that one needs, and as the plants grow older they must be cut back vigorously in order to keep them within bounds.

Phlox. The paniculata varieties are the old stand-bys in many a garden and offer a wealth of material for midsummer bloom. There are hundreds of varieties from which to choose the few that deserve a place in the cutting garden. Mrs. Jenkins is an excellent white, late-blooming and a vigorous grower. Rijnstroom is a strikingly lovely shade of brilliant rose-pink and is very free-flowering. Maid Marian is a good lilac in color, and Enchantress is a bright salmon pink with a darker eye. Miss Lingard, which is of another type, is particularly desirable not only because of its lovely white flowers, but also for its excellent foliage, which is a deep, glossy green. It is one of the first of the tall growing sorts to come into bloom, and it flowers pretty well through the season.

The dainty, spring-flowering *Phlox divaricata* is a very lovely thing, and a few dozen plants in the cutting garden will enable one to pick freely. The flowers are a soft lavender-blue and are delightful when arranged with tulips or columbines and other spring blooms.

Thalictrums. The various Thalictrums, although so different in character, are all lovely as cut flowers. *T. adiantifolium*, with its finely cut foliage and its delicate heads of bloom, is a welcome addition in any cutting garden. It thrives in sun and in partial shade and blooms early in June. *T. aquilegifolium* can be obtained in both white and lavender shades, and although it lacks the fairy-like quality of its maidenhair cousin, it is of great value for cutting. Perhaps the loveliest of the group is *T. dipterocarpum*, and it is unfortunate that this is so seldom seen in gardens. It is a bit more temperamental than the others, but within the confines of the cutting garden it can usually be coaxed into luxuriant bloom. The flowers, which come in mid-August, are mauve in color with yellow stamens. It is a perfectly exquisite thing, and once you have seen it you will never be content to be without it.

Salvia. Among the Salvias there are three that well deserve a place in the cutting garden — *S. azurea*, *S. azurea grandiflora*, var. *pitcheri*, and *S. farinacea*. *S. azurea* comes into bloom in August and the flowers, which are a clear azure blue, are very decorative. The pitcheri variety is very similar in habit and form, but blooms later in the season, from early September until frost, and the flowers are a deep gentian blue. The cultural requirements of these two are very similar. The plants should be kept pinched back early in the season in order to make them stocky, and careful staking is necessary.

S. farinacea is less hardy than the others and may very satisfactorily be treated as an annual. If the seeds are sown in April the plants will come into flower by mid-July, and from then until frost they will give generous bloom. The flowers are a delicate lavender and are borne on graceful spikes which droop ever so slightly at the tip.

ANNUALS

The annuals offer a wealth of material for the cutting garden, and as many as possible should be included in every planting scheme. The tall-growing ageratums such as Blue Perfection are the best for cutting and will bloom throughout the entire season. The Antirrhinums, both the tall and the intermediate types, are very decorative as cut flowers, and will give generous bloom for many months. Nelrose is one of the best of the pink varieties, Romance is a new variety of a crushed-strawberry color, Prima Donna is an apricot pink, and some of the deep reds such as Indian Summer are very striking. *Arctotis grandis*, with its daisy-like flowers, is very effective in mixed bouquets, and the asters, both single and double varieties, are always lovely for cutting. The cape-marigolds, Dimorphothecas, are very gay and charming and may now be obtained in a soft apricot shade.

The beautiful annual larkspurs come in pink, rose, blue, lavender, and white and are superb for cutting. Salpiglossis may be obtained in glorious colors, purple, veined with gold, and deep wine red, and is well worth growing. The French and Aztec marigolds and zinnias may be counted upon to give generous bloom even in the worst of seasons, and although they lack the refinement of many of our other garden favorites, they can be used most effectively as cut flowers.

Sweet peas are more happily at home in the cutting garden than anywhere else, and there are few flowers that are lovelier for table decoration. There is something so graceful and so utterly charming about them. Their cultural requirements will depend somewhat upon the locality, but on the whole they love a deep, rich soil, abundant moisture, and cool growing weather.



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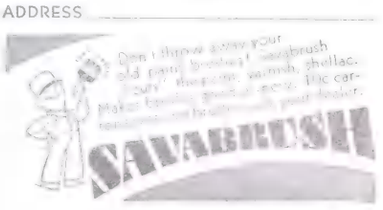
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THE CUTTING GARDEN

[*Continued from page* 222]

BULBS AND TUBERS

Dahlias. These make possible many a brilliant display during the days of late summer and autumn, and what a glorious range of color they offer! Some of the giant types, when trained to a single stem, are too large and overwhelming to be really beautiful for house decoration, and some of the more modest varieties are far more useful. The miniature pompons are very jolly and last exceedingly well when cut. Daisy is an early and very free-flowering variety, salmon-rose in color, Catharine is a primrose yellow, Janet a rich deep red, and Sunset an orange-scarlet. Among the decoratives Charm is an excellent burnt orange, Dolly Varden a delightful shade of cameo pink, Sagamore a light saffron yellow, and Salmon Perfection a good, clear salmon pink. Break o' Day is of the cactus type and is very fine for cutting, being a light, luminous yellow. The dwarf Mignon bedding dahlia, Firebrand, is exceedingly fine, being an indescribable blend of scarlet and orange. It may be readily grown from seed and will come into bloom within three months from sowing. Among the Coltness hybrids one is sure to obtain some lovely colors, and the blooms, which are single in form, are particularly good as cut flowers.

Gladiolus. They should be grown in generous quantities for cutting, and it is wise to plant them in succession from May until mid-July in order that their period of bloom may extend over as long a time as possible. The primulinus varieties are probably the most satisfactory for cut-flower arrangements, as they possess a daintiness and charm which are somewhat lacking in the giant types. Alice Tiplady is a glorious saffron orange, Jewell a light salmon pink, Souvenir a pure golden yellow. The primulinus hybrids are very inexpensive and most of the colors are lovely. A few may prove to be difficult shades, but these can be discarded at time of blooming.

Tritonias. With their vivid blooms which are like tongues of flame, tritonias may be used for very striking flower arrangements. They range in color from bright scarlet to orange and yellow, and may be obtained in named varieties.

Narcissus. These are among the indispensables, and a few dozen bulbs will give a wealth of bloom. If varieties are selected with care, the flowering period may be prolonged for many weeks. Emperor and Empress are old stand-bys in the trumpet class and are unfailingly good. King Alfred is one of the finest in this group. Sir Watkin is lovely as a cut flower and will come a little later, Mrs. Langtry of the Leedsii group is a perfect joy, and some of the giant Leedsii such as Lord Kitchener and Czarina are superb. The lovely poets narcissus brings the season to a close and is delightful when arranged with Darwin tulips and other spring flowers.

Tulips. Among the glories of the spring garden, tulips are outstanding, and as one never seems to have enough, a small plot in the cutting garden for them will be a source of great satisfaction. The Cottage tulips, the Darwins, and the Breeders are the best for cutting. Moonlight is a soft, luminous yellow, Inglescomb Pink an excellent clear pink, La Reve an unusual shade of silvery rose. Clara Butt is one of the old-fashioned variety, very inexpensive, and extraordinarily satisfactory for cutting, being a good, clear rose. Louis XIV is a deep purple, edged with gold, and The Bishop is one of the finest of the clear purples.

Combinations for Cut-Flower Arrangements

Tulip, Clara Butt
Poets narcissus
Phlox divaricata

Heuchera sanguinea
Thalictrum minus adiantifolium
Aquilegia, Farquhar's Pink

Aquilegia, long-spurred hybrids
Bleedingheart
Nepeta mussini

Delphinium (second bloom)
Gladiolus, primulinus hybrids in shades of pink, salmon, apricot
Artemisia vulgaris lactiflora

Thalictrum dipterocarpum
Gladiolus, Jewell

Salvia farinacea
Antirrhinum, Nelrose
Arctotis grandis
Ageratum

Anemone, Queen Charlotte
Salvia azurea grandiflora

LETTERS TO A GARDENER

[*Continued from page* 203]

scientist, I suppose, would group them according to genus and species and tell you all about the pines, the firs, the junipers, and the spruces. Being just a practical dirt gardener, however, I think I shall take them up from the standpoint most necessary for you to consider — that of size and form. You will know whether you want in any given spot a tall slender column, a nicely rounded globe, or an irregu-

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LETTERS TO A GARDENER

[*Continued from page* 224]

lar mass. I shall try to tell you what you can buy to fit that need.

For convenience then I have grouped the evergreens roughly into five classes according to their approximate form, and have listed several of the more easily obtainable varieties for each group. I am giving both the botanical and the so-called common name of each as listed in *Standardized Plant Names*. Not all catalogues are consistent in their naming, but with both terms given I think you can find what you want.

I am leaving out the real trees such as the Austrian, white, and Scotch pines; the Norway, Alberta, and blue Colorado spruces; the Douglas-fir, and the hemlocks. They are highly effective in parks and on extensive grounds, but they are out of scale on lots the size of yours and mine.

The tall narrow sorts of evergreens make up Group A. In California the most popular member of this group is the Italian cypress (*Cupressus sempervirens*), which is not hardy in colder climates. Suitable for your part of the country (New York State) there are several varieties of juniper which have the same form and are entirely dependable. Among the best of these are column Chinese juniper (*Juniperus chinensis pyramidalis*), a narrow dense column which someone has aptly described as a 'twenty-foot exclamation mark that is a real accent'; Colorado juniper (*J. scopulorum*), an ornamental shrub of silver green; Swedish juniper (*J. communis suecica*), a striking plant which eventually reaches a height of twenty feet; and pyramidal redcedar (*J. virginiana pyramidalis*), twenty feet, very upright, and of a good color all the year.

Group B is broader and not so tall, roughly conical in shape. The common redcedar (*Juniperus virginiana*) has a number of trade varieties, such as silver redcedar (*J. virginiana glauca*), which slowly attains a height of from fifteen to twenty feet, and has foliage of a distinct bluish tinge; Cannart redcedar (*J. virginiana cannarti*), of about the same height, with very dense, dark green overlapping foliage; Schott redcedar (*J. virginiana schotti*), fifteen feet, with yellow-green foliage. In this group belong also many of the arborvitaes. There are two general divisions of these: American (*Thuja occidentalis*), and Oriental, or Chinese (*Thuja orientalis*). The latter, frequently listed by nurserymen as Biotas, have some lovely varieties among them, but as they are not reliably hardy in the North they are not recommended for your garden. The Ware, or Siberian, arborvitae (*Thuja occidentalis wareana*) is a very hardy plant, maturing at a height of six or eight feet. It is bluntly conical in shape and has heavy dark green foliage — an excellent variety for foundation plantings. The Japanese yew (*Taxus cuspidata*) is of slow growth, does well in shade, is able to resist extremes of heat and cold, and is probably the best all-around yew grown in this country. Get acquainted with it if you have the opportunity. Its dwarf variety belongs in Group D.

Group C is rounded in form. The very dwarf sorts are suitable for planting in tubs as well as at the base of the house. The Mugho pine (*Pinus montana mughus*), Woodward arborvitae (*Thuja occidentalis woodwardi*), and American globe arborvitae (*Thuja occidentalis globosa*) are the best known and most easily obtainable of this group. These are very symmetrical in growth and are especially useful in formal plantings.

Group D is a fairly low-growing, half-erect sort with irregular branching, often of greater width than height. Of these Pfitzer juniper (*Juniperus chinensis pfitzeriana*) is perhaps the most popular — and deservedly so. Its grayish-green shoots spread out gracefully in all directions to a diameter and height of about five feet. The Koster redcedar (*J. virginiana kosteri*) has a very irregular branching similar to Pfitzer's juniper, but is lower. It too is excellent. Savin juniper (*J. sabina*) is an upright, much-branched shrub which reaches a height of four feet; it is a good foundation plant, particularly useful in locations of smoky atmosphere. Dwarf Japanese yew (*Taxus cuspidata nana*) is a picturesque shrub with irregular branches two to three feet in height and almost twice as wide.

Group E is composed of prostrate evergreens. An extremely hardy and adaptable plant in this group is the creeping juniper (*Juniperus horizontalis*), bluish green in color. It is an excellent ground cover for banks, rocky slopes, or sandy, exposed places. A Western variety of this (*J. horizontalis douglasi*), known as the Waukegan juniper, is a very low, trailing form with bluish foliage which in autumn takes on a purplish tone. Tamarix Savin (*J. sabina tamariscifolia*) is a vigorous prostrate form about a foot in height, with a spread of six to eight feet. These three junipers are not at all fussy as to soil conditions or climate, and are desirable for planting on rough slopes or for rock gardens. Both Group D and Group E are used for facing down taller shrubs.

The Retinosporas, listed in catalogues as Chamaecyparis, are beautiful and distinctive evergreens, but as they are not always hardy, I have hesitated to recommend them. You might ask some near-by nurseryman what their chances are in your vicinity. The best varieties are perhaps Plume Retinospora, Moss Retinospora, and dwarf Hinoki cypress (*Chamaecyparis pisi-*



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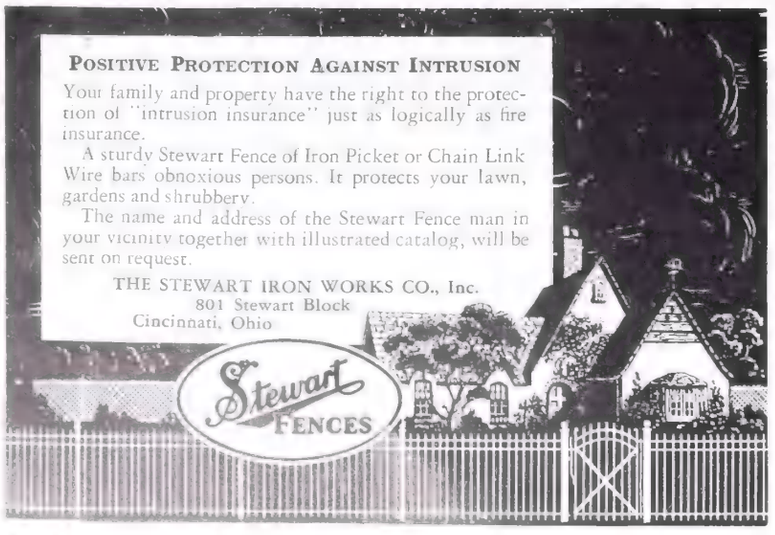
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LETTERS TO A GARDENER

[*Continued from page* 225]

fera plumosa, *C. pisifera squarrosa*, and *C. obtusa nana*, respectively). These have a delightful feathery foliage that gives a most pleasing variety to the texture of the foundation planting.

In selecting your deciduous shrubs, remember that foliage is perhaps even more important than flowers. The foliage you have with you for many months, while the blossoms last only two or three weeks. Hardiness, permanence, and a neat, compact form are additional points to be checked. With deciduous shrubs, as with evergreens, perennials, and other plant materials, you need to consider ultimate size. If you want a low-growing shrub, it is better to plant a dwarf variety rather than try to keep a rampant grower sufficiently cut back.

Your specific problem in selecting your shrubbery is to choose plants which are in character with your house. General considerations are to procure as wide a range as possible in blooming season, and to be sure to include shrubs which will furnish attractive autumn and winter foliage and berried fruits. Remember, too, that while the old stand-bys such as forsythia, mock-orange, deutzia, weigela, and lilac are still favorites, they now come in improved varieties — and a good variety takes no more space and care than does an ordinary one. Since you will have to keep these same points in mind in choosing shrubs for border and hedge, it might be well to leave the discussion of individual kinds until next time.

You can well afford to wait until fall or next spring to put in part of your shrubs, either deciduous or evergreen, though it might be well to make as complete a plan as possible now so that you can make a proper adjustment of space. You can always change your mind about things, you know. Keep your notebook at hand for recording the shrubs you particularly like — their blooming season, foliage, habit of growth, and appearance in the fall.

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[*Continued from page* 201]

wonderful guide to the shopper and can save many a sad mistake.

The illustrations show the two houses used as examples at the Washington Conference. They were developed through the three steps of procedure already noted. Step number four consisted in totaling the entire number of determined units for the whole house. The budget allowance for the three-room apartment was $250. The budget allowance for the five-room apartment was $450. In the three-room apartment, the required number of *units* — not furnishing items — totaled 25, thus establishing a monetary value of $10 for each *unit*. In the five-room apartment, the required number of units was 45, thus establishing a $10 monetary value for each unit. In each case, therefore, the limit of cost for an easy-chair — which according to the fundamental unit scale counts as one unit — was $10. The sofa, counting as three units, could not exceed $30. The rug, counting as one unit, could not exceed $10. The small table, counting as one-quarter unit, could not exceed $2.50. The curtains, counting for each window as one half unit, could not exceed $5 per window. Reference to plans and unit scale make this point clear.

Sometimes revision may be necessary when the monetary unit is first worked out. The total number of units may be too great for the sum to be expended — thus bringing the money value of the unit so low as to be impracticable. In that case, the number of articles must be reduced to the point where the individual sum represents actual purchasing power. Often those pieces can be eliminated temporarily, but may be bought another year. Although the plans show two schemes, both estimated at low costs, the advantages are just as great for those of higher cost levels. As the report of the committee says, 'The principle underlying it being sound, it makes no difference whether the total of the furnishing budget is $250 or $2500.'

In the given illustrations, each item was shopped for and the plan proved to be a workable one. The experienced decorators doing the testing likewise have applied it to problems where the means are more ample — with correspondingly satisfactory results.

The flexibility of the plan with its logical balancing of relative values supplies a long-felt want. It starts the homemaker at a point of judgment which usually is reached only through years of experience in buying and wide knowledge of market conditions. It eliminates the dangers of unwise exaggeration of interest in any one direction without curtailing possibilities. The actual character of the room is wide-open to personal tastes and peculiarities. There is none of the dangerous tendency toward standardization upon a 'set' or 'suite' or the usual stereotyped set-ups. Mr. Pescheret has done a fine piece of work in evolving this plan, and the committee has given it strong endorsement.



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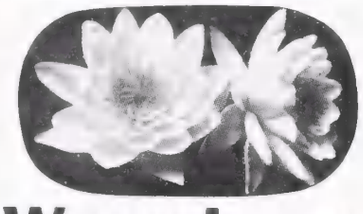
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What Shall I PLANT

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Fig. 1

the hedge to be very precise, otherwise just pinch out straggly branches. Any pruning should be done once a year in April or early May. This yew may be obtained in 6″ to 8″ sizes, price $8.50 for ten plants, plus carriage. — BAY STATE NURSERIES, INC., *North Abington, Massachusetts.*

FOR a pool near the house it is rather nice to have a choice of waterlilies to give day and night bloom. It is such a disappointment to find the flowers all closed up just when you wish to have them look their best. By using two night-blooming tropical waterlilies — Rubra Rosea, deep red, and Juno, white — with August Koch, a day-blooming one which is wisteria violet, you will be sure to have some flower in bloom all through the summer. Do not put too many lilies in a pool, but allow twenty-five square feet for each plant. These tropical waterlilies are best newly planted every year, unless you have a greenhouse pool to winter them in. The collection of the above three lilies, called the 'Independence Tropical Trio,' may be had for $5.00, sent express collect. — WILLIAM TRICKER, INC., *Saddle River, New Jersey, or Independence, Ohio.*

FOR the small garden where every plant must bloom as long as possible, the Hybrid Polyantha rose Else Poulsen (Figure 2) is a reliable find. It grows a little taller than the usual Polyantha roses, being 2′–3′, and its rose-pink blooms are larger and borne in clusters from June until frost. It would be charming growing against a white clapboarded or a gray shingled cottage. Plants at 75 cents each, plus express, are to be had. — HENRY A. DREER, *1306 Spring Garden Street, Philadelphia, Pennsylvania.*

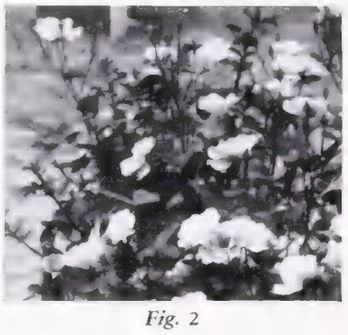


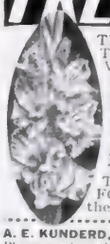
Fig. 2

THAT sunny corner against the house which is difficult to plant with evergreens is just the place for *Cotoneaster horizontalis.* See Figure 3. It sprawls against a rock or wall, but if planted by itself grows into a spreading lump 3′ tall at most. Its gray bark and fishbone twigging make it



Fig. 3

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WHAT SHALL I PLANT?

[*Continued from page* 228]

interesting even without its small glossy leaves, which remain late into the autumn. The small white flowers in June are followed by red berries in the fall. This cotoneaster rather likes lime and should be planted from small pot-grown plants, as it resents disturbance later in life. Plants with a spread of 15″ to 18″ in 5″ pots may be obtained at three for $2.50. — THE WAYSIDE GARDENS, *Mentor, Ohio.*

EARLIEST spring flowers are undoubtedly the most appreciated. As a change from the modest snowdrop, the vivid *Azalea mucronulatum* (Figure 4) is a striking subject for that corner where the laurel and rhododendron are. Some warm days in March will open the brilliant light purple flowers. It is a color which, with yellow daffodils, is very fine in the bright spring sunshine. It likes an acid soil and should, for best effect, always be placed in front of an appropriate background, such as the broadleaved evergreens, or in front of evergreen vines like *Euonymus radicans* and English ivy, which we so often use on walls. Do not plant it near orange-red brick. This azalea may be obtained in size 1½′–2′ at $4.00 each, $35.00 for ten, express collect. — BOBBINK & ATKINS, *Rutherford, New Jersey.*



Fig. 4

YOU can have a flowering cherry tree even if your gardening is limited to a city back yard, as long as it gets sun for part of the day. The amiable cherry tree, which will grow for you in a narrow space because its branches are upright, is *Prunus amanogawa*. See Figure 5. It starts blooming when small, and the flowers are semi-double and pink, coming just after the early Japanese cherries. This tree is also very good for early spring accents in the small perennial garden which is formally laid out. Plant it as soon as possible in the spring. Plants may be obtained 2′–3′ high for $2.00, and those 10′–12′ for $35.00. — A. E. WOHLERT, *The Garden Nurseries, Narberth, Pennsylvania.*



Fig. 5

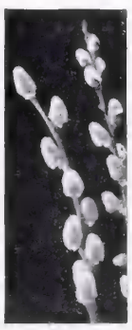


Fig. 6

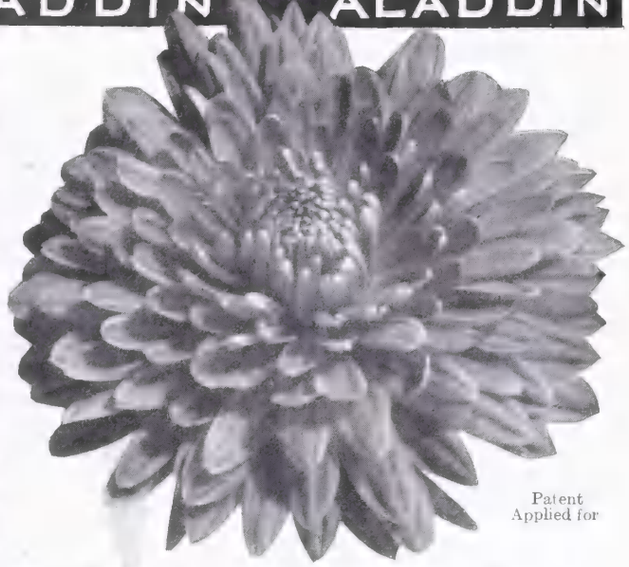
WHO does not feel cheered by the first pussy willows? There is one with especially large buds, called the French pussy willow (Figure 6), which grows into a fairly tall shrub. It would make a good screen against the neighbor's garage, or might be used as a hedge along a moist piece of ground where more space is available. Two plants, 2′–3′ high, may be bought for $1.00, or twelve for $5.00, transportation extra. — GLEN BROTHERS, INC., *1762–1772 Main Street, Rochester, New York.*

SUNSHINE asters are charming for cutting. They are single asters with the centre yellow or quilled and lighter than the petals, as may be seen in Figure 7. They come in white with a cream centre, as well as various shades of pink and lavender-blues. They have long stems and keep well. Now is the time to start them from seed in a flat in a sunny window or in your cold frame or hotbed. A packet of seed of various colors costs only 25 cents, postage prepaid. — A. E. KUNDERD, *Goshen, Indiana.*



Fig. 7

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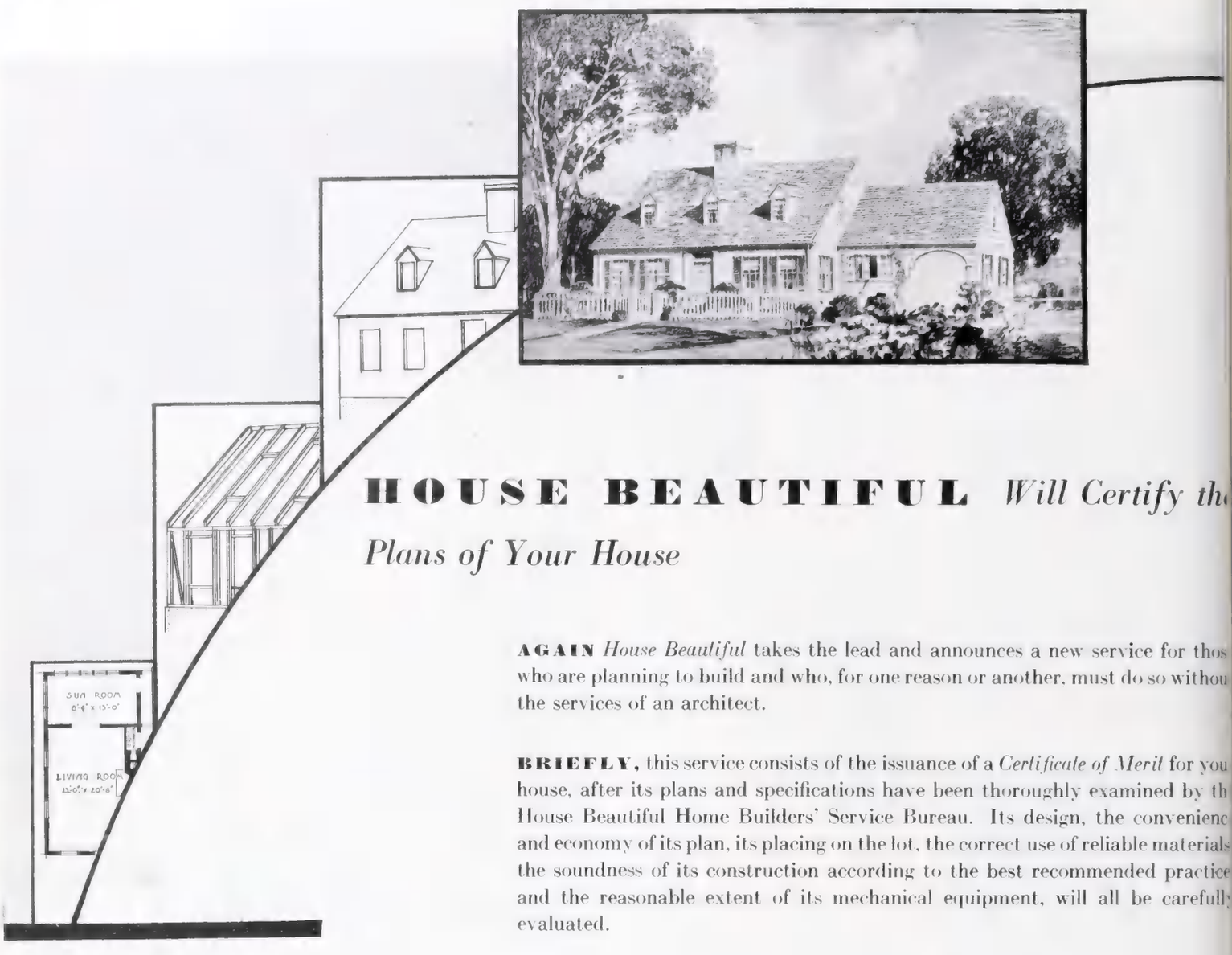
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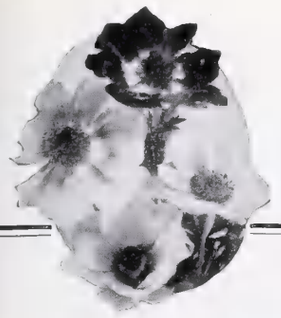
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[*For further information about items mentioned see notes on page* 232]

WHAT'S NEW



IN THE BUILDING FIELD

10. It is commonly believed that a greenhouse is an expensive luxury which only the rich can afford. But improvements in the methods of heating and factory production have now made it possible to produce a complete greenhouse for less than the cost of an inexpensive automobile. This type of ***Junior greenhouse*** can either be purchased completely erected with or without the heating, or the materials only may be bought, cut to fit, and assembled for easy erection by one or two handy men. Only one row of concrete blocks is necessary as a base for the walls, and the greenhouse, 10′ wide and ranging in length from 12′ to 23′, may be put up in less than a week. A product of *Hitchings & Company, Elizabeth, New Jersey.*

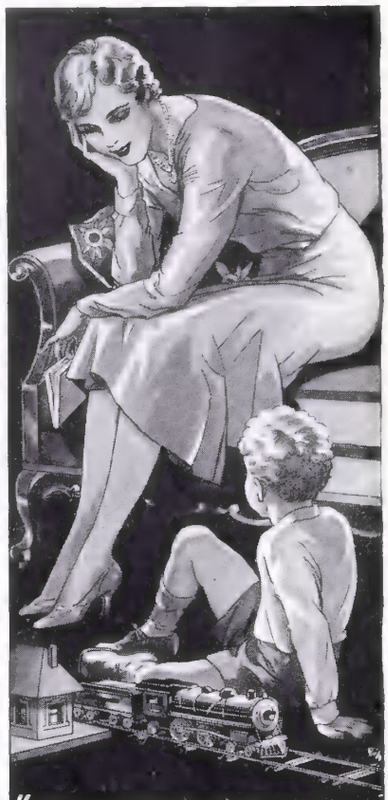
11. The old-fashioned method of 'bundle dipping' shingles has given way to a new process by which they are stained under pressure and then individually treated by a patented finishing process which makes them last twice as long as ordinary untreated shingles. Shipped to the consumer in dust-proof cartons, every shingle arrives in perfect condition, thereby eliminating all possibility of waste. They may be purchased in almost any color, including Dixie White, which gives a Colonial flat-white effect. A product of *Creo-Dipt Company, Inc., North Tonawanda, New York.*

12. A new product which can be put to many interesting uses is the carved mouldings which may be applied to various parts of a room as decorative trim. These mouldings, carved from solid wood, can be furnished in red gum, maple, oak, mahogany, and walnut, and come in random lengths from six to twelve feet unless otherwise specified. They are manufactured from kiln-dried lumber and may be applied by using either glue or brads. A wide variety of patterns and sizes are available and it is remarkable how the use of such attractive mouldings on cornices, casement trim, cupboard shelves, and so on, can add to the appearance of an otherwise uninteresting room. Mouldings are furnished in red gum, maple, oak, mahogany and walnut. A product of *Waddell Manufacturing Company, 1125 Taylor Avenue N. W., Grand Rapids, Mich.*

IN FURNISHING

13. Characteristics of the most popular periods are illustrated in the booklet ***Period Interiors,*** which shows both in sketches and in colored illustrations the more important decorative styles. The text also describes the characteristics of each period from Early English to Modern American, and in addition there are many valuable 'Dos' and 'Don'ts' regarding the best way to furnish a home. Published by *Charles P. Cochrane Company.*

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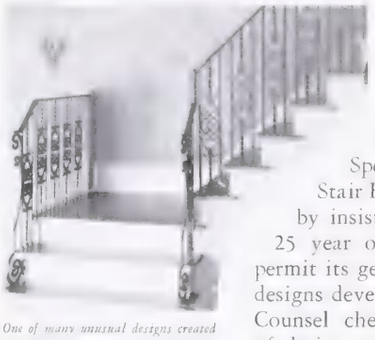
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WHAT'S NEW

[*Continued from page* 231]

which tells many little-known facts about cotton growing, manufacturing, and buying. It includes chapters on 'How to Choose Sheets,' 'Men and How to Please Them,' 'Weaves and Dyes,' 'Laundries and Their Ways,' and other aspects of this many-sided business which should be of great value to the housewife. Incidentally, the booklet is amusingly illustrated and makes extremely good reading. Published by the *Pepperell Manufacturing Company*.

IN HOUSEHOLD EQUIPMENT

15. Everyone knows the value and importance of sunlight and the possibility of getting these same beneficial rays from certain types of lamps; but up to now these lamps have been too bulky and expensive to be used in the average home. Now, however, a new ***sun lamp,*** the ***S-2,*** has been introduced, which is smaller in size and may conveniently be used with lighting fixtures similar to present designs. The lighting effect is pleasant and glareless, so that the lamps may be used in any room, but they are especially valuable in the nursery or bathroom. A product of the Mazda lamp research laboratories of the *General Electric Company, Schenectady, New York.*

16. An ***electric kitchen*** which takes up less than ten square feet is the latest space-saving device for apartments. It includes a stove with oven, a sink and drainboard, a refrigerator for either ice or electric operation, and generous storage space. The kitchens are built of steel finished in lacquer, and when not in use the doors close snugly and the kitchen becomes in appearance part of the wall of the room. A product of the *Parsons Company, Detroit, Michigan.*

17. If you want to make the most of a small amount of closet room, you should consult the booklet ***Tidy Clothes Closets,*** which illustrates a variety of space-saving devices. Sliding rods, shoe racks, hat holders, and trouser hangers are but a few of the conveniences described. Published by *Knape & Vogt Manufacturing Company.*

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19. All those who have ever struggled with the erratic coils of a garden hose will appreciate the ***Little Giant Automatic Hose Reel,*** which is guaranteed to save hose, clothes, time, and temper. This automatic apparatus, which holds 100 feet of hose, may be installed in any basement. Only a gentle pull is required to extend the hose to any desired length, and a ratchet device keeps it locked at every point. With a turn of the key the spring is released, and the hose automatically returns to the reel. A neat metal plate takes the place of the outside faucet, and a key wrench unlocks the reel and turns the water on and off. A product of the *Little Giant Manufacturing Company, Minneapolis, Minnesota.*

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Name _____

Address _____

My jeweler is _____



Window Shopping

MARY JACKSON LEE *will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item*

ARTIFICIAL fruit and flowers, if they needed to justify themselves, could certainly do so on two counts. They will withstand the dry, hot air of our houses and they are attractive in themselves. In fact, the dish of artificial fruit has come to be one of the indispensables of the dining-room, and for those who have n't found as yet just what they want in this line, I can heartily recommend the one pictured in Figure 1. Four pieces of fruit and a bunch of grapes all in silvered glass are shown on a black glass plate. The plate, $10\frac{1}{2}''$ in diameter, is $2.00; the grapes are $1.75, and the bananas, apples, and pears 50 cents each; all to be sent express collect. — Industrial Arts Shop, *65 Beacon Street, Boston.*



Fig. 1

I CAN think of no easier way, and in this case no less expensive way, to freshen up a room than by the addition of a print or two. Of course the success of the venture will be largely in the print chosen for I can hardly picture either of the one illustrated in Figure 2 is used. This would be delightful in a country dining-room or guest-room, or in a library. It is called 'The Post Car,' and shows a spirited horse and determined



Fig. 2

driver in browns, with car in soft green, speeding through a town in Ireland whose yellow houses and green doors form the background. In the distance are green fields and blue hills. This print by Jack B. Yeats, of the Royal Hibernian Academy, was hand colored in Dublin under the supervision of Miss Elizabeth Yeats. It is $9\frac{1}{2}''$ x $12''$ in size and will be sent for $2.25, postpaid. There are several other subjects equally attractive which may be had at the same price, among them 'An Old Woman of the Roads,' 'The Fairy Hill,' and 'Evening.' This last, lest you mentally call up hills and a sunset, shows a donkey racing across the fields for his supper. — Carol Brown, *104 Myrtle Street, Boston.*

THOSE of us who have a garden pool that seems to lack the *je ne sais quoi* of the real thing will find that the white stork and bullfrog in Figure 3 will turn the trick. The stork, which stands gazing so philosophically at the fish or at its own reflection, will make himself conspicuous with his scarlet legs, and the green bullfrog who watches so sympathetically with gorgeous glass eyes will by no means go unnoticed. They are probably just what you need to make your pool in the midst of lush meadows seem a real one. The stork is of terra cotta with lead legs, as is the frog, and both are painted with weather-proof paint. The stork is 18″ high and priced at $12.00; the frog is $6\frac{1}{2}''$ and priced $1.30. Both are sent express collect. — A. Heissner's Garden Ornaments, *434 Broadway, N. Y. C.*



Fig. 3

THIS intriguing set of four flower-pots and saucers, Figure 4, is of terra cotta with baked colors in primitive designs. Just the thing to hold one's pet seedlings or rare slips, in fact any choice plant that one wishes to keep on a window sill or table. The white enamel sticks are to act as moral and physical support for top-heavy and delicate plants, and what plant would n't acquire a backbone with

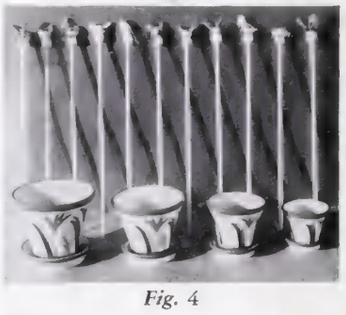


Fig. 4

these harmless and amusing beetles, butterflies, and bugs in gay colors to urge them to hold up their heads? The pots are 4″, $3\frac{1}{2}''$, 3″, and $2\frac{1}{2}''$ tall, and are priced $2.00 a set, parcel post prepaid. The sticks are 12″ high and come three for $1.00, prepaid. — F. B. Ackermann, *50 Union Square, N. Y. C.*

TILES such as those shown in Figure 5 have a multiplicity of uses. In the dining-room they may

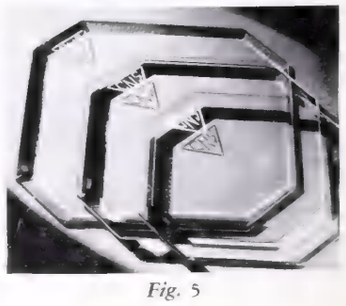
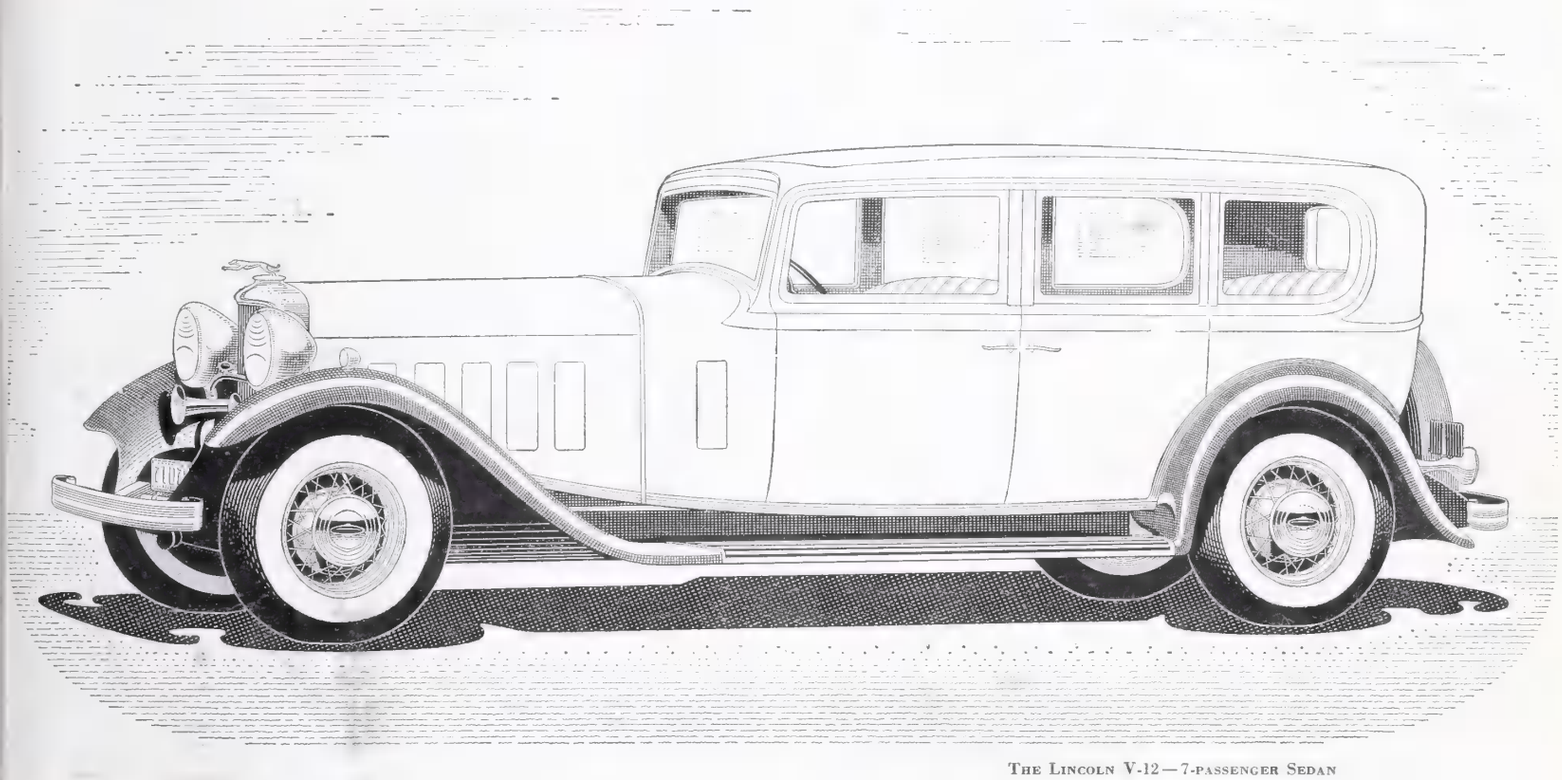


Fig. 5

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stand between the coffee or tea pot and the table, and in the living-room between the vase and the table, or the flowerpot and the window ledge. In fact, they are excellent buffers on any occasion. But of all the tiles that I have seen I like best these of transparent glass with beveled edges. These may or may not be monogrammed, but of course they are especially desirable when they are. The sizes are 6", 5¼", and 4½" square. Price, postpaid, $3.50 the set with the monograms, and $2.00 without. — HANDWORK SHOP, *264 Boylston Street, Boston.*

IN the stress of modern living, it is easy to forget the charm of our early Colonial days and the men who built our country. Therefore this lamp shade (Figure 6), especially designed for this bicentennial of Washington's birth, will serve as a gentle reminder. It is so made that the silhouette is thrown into relief when the lamp is lighted, making the scene most realistic. The shade is made of nonflammable celluloid in lovely pastel tones. The silhouettes obtainable are Martha or George Washington, Jefferson, Napoleon, or your favorite hero or heroine in their own respective backgrounds. The shade is 6" high, 8" diameter at bottom, and is priced $5.50 each, $10.00 the pair, express collect. — NEOLYTE STUDIO, *Room 1812, 15 East 26th Street, N. Y. C.*



Fig. 6

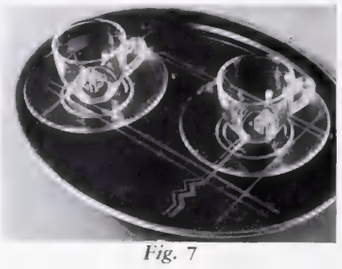


Fig. 7

PERHAPS good coffee does not need an attractive cup any more than does good wine a bush, and yet I would guarantee that even the best coffee would have more aroma when served from such charming cups as those in Figure 7. They are of clear crystal and even more triumphant when the monogram is added. The dull black lacquer tray with silvered motif is quite perfect to use with them, as the design is softly reflected through the glass, and glass and tray enhance each other. The tray is 12" x 19½" and sells for $2.50. The coffee cups with monogram are $8.50 for a set of six. Both are sent express collect. — NEW MOTIF, *128 East 60th Street, N. Y. C.*

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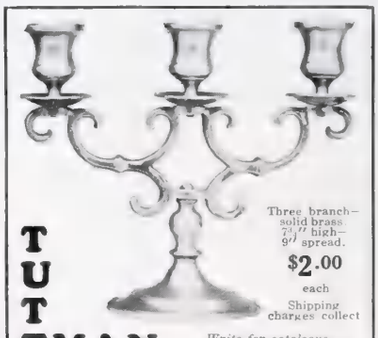


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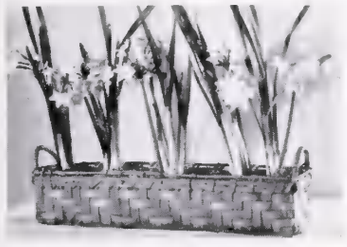


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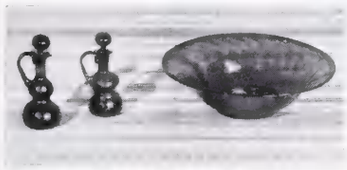
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A QUAINT little bird station of this sort (Figure 8) should be found in every garden, for not only can it be used to hold suet and other bird delicacies during the winter months, but in spring it can be filled with bits of twig and twine to provide building materials for eager nest makers. It stands 12″ high, and the saucer, which comes in either green, blue, or red, is 6″ in diameter, well protected by its spreading roof. The cage may be raised to insert the food or other materials, and you may be interested to know that this article is put together by the deft fingers of a totally blind person. The price is only $1.50, which includes postage. — BLIND HANDICRAFT, *39 Newbury Street, Boston.*



Fig. 8

VICTORIAN furnishings are once more in the high light of fashion, and this quaint gilt-framed mirror (Figure 9) is a reproduction of an old one that probably reflected many a belle of the nineteenth century. If we want to go Victorian with discretion, here is an easy way to do it. Or if our heirlooms are of this vintage, we can brighten them



Fig. 9

up with one or more of these mirrors. The wooden frame is gilded and antiqued. Its size over all is 14″ x 12½″ and the price is $8.00 for one, or $15.00 for a pair. Express prepaid east of the Mississippi. — MARY A. SWEENEY, *183 North Broadway, Lexington, Kentucky.*

ANOTHER accompaniment of good after-dinner coffee is an appropriate table from which to serve it, since it seems never to taste more delicious than when served by the hostess herself in her living-room. Here, in Figure 10, is a perfect little table for this purpose, but it may also be used, when not on duty for serving coffee, by chair or couch to hold lamp or books.



The KOOPMAN Tray Stand

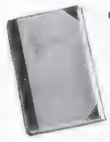
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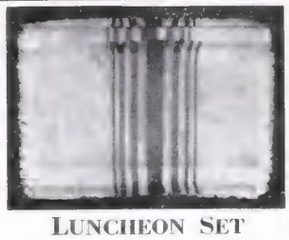
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Fig. 10

ALTHOUGH we do not all need incentives to work in our gardens, for those who do there are these animal faucets (Figure 11) to intrigue the imagination. Each one is topped by a most life like animal of cast brass, so that if your hobby is an animal, it may take tangible form and provide amusement and interest for owner and visitor. Personally, I'd like to use them on every spigot. The figures are the work of skilled craftsmen and are 4" to 5" tall. Priced $4.00 each, express collect. — H. TUTTMAN, *103 Allen Street, N. Y. C.*

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Fig. 11

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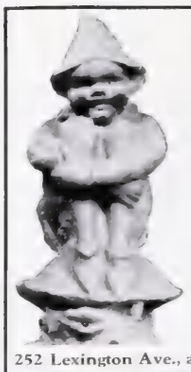
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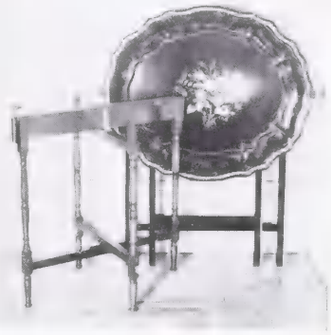


Fig. 12

high by 18″ across, extending to 30″. With turned legs, the price in mahogany, maple, or walnut, or painted in black and gold, is $19.00; with straight legs, $18.00. Unfinished, the prices are $18.00 and $17.00, respectively. All prices include packing and express charges. — KOOPMAN, 73 *Chestnut Street, Boston.*

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Fig. 13

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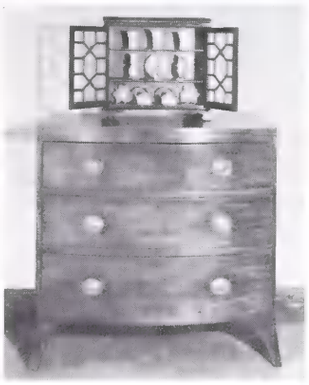


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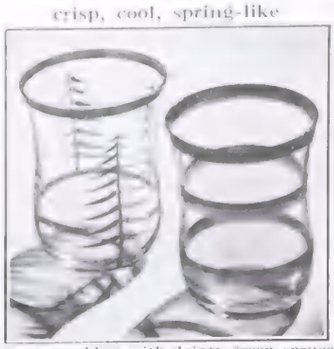
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Fig. 14

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Fig. 15

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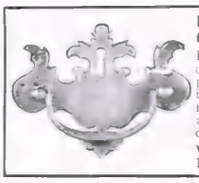


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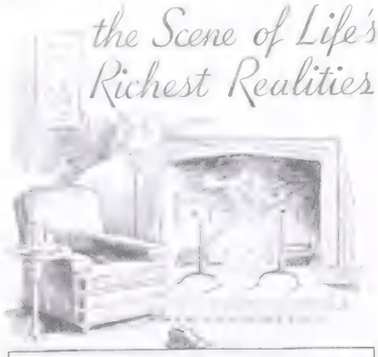
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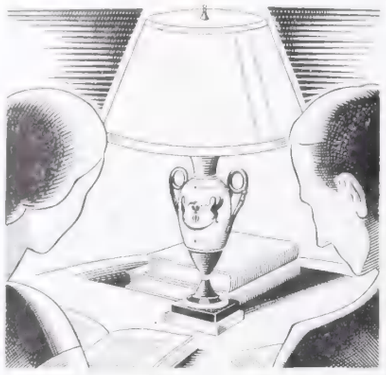
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The Scented Garden, by Eleanour Sinclair Rohde. Boston: Hale, Cushman & Flint. 1931. Price $3.75.

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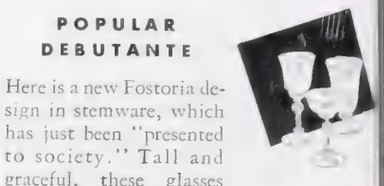
Southern Architecture Illustrated. Atlanta, Georgia: The Harman Publishing Company. 1931. Price $5.00.

A BRIEF introduction by Dwight James Baum giving a résumé of the history of Southern architecture, and a foreword by Lewis E. Crook, Jr., of Atlanta, setting forth the functions of an architect, are the only bits of text included in this large volume. The rest of the book is taken up with splendid illustrations of modern Southern houses, showing many interiors, as well as exteriors, and floor plans of each house. It will be distinctly encouraging to all those interested in the improvement of domestic architecture in this country to find how well the South is living up to its Colonial traditions. Some of the most successful houses illustrated are those of Colonial inspiration, and two outstanding examples of this type are the Atkinson house in Atlanta, Georgia, designed by Cooper and Cooper, and the house of C. N. Mason in Charleston, South Carolina, designed by Franklin Abbott. Both these houses have appeared in the *House Beautiful*, the latter being awarded First Prize in the recent Small-House Competition. But although the majority of the houses illustrated are in the American tradition, they show distinct individuality, and other styles of architecture — English, French, and Spanish — are well represented. Apparently the South is not interested in strictly modern design, as this inclusive collection does not contain even one house of modern type. A perusal of this book, however, will bear out Mr. Baum's final sentence in the Introduction: 'The work illustrated shows that Southern architecture is in good hands and that there is being designed to-day by Southern architects work that is most commendable and that compares favorably with that done in any section of the United States.'

Portraits in Pottery, by Albert Lee. Boston: The Stratford Company. 1931. Price $6.00.

THIS volume contains a well-written, well-illustrated account of the author's collection of pottery and of other famous portraits in pottery which are to be found only in museums. Its easy style and amusing descriptions of experiences in England, France, and the United States while hunting for treasures make very entertaining reading. But although much interesting information is included, it is perhaps a book which will be more appreciated by the amateur collector than by the connoisseur.

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A NEW KIND OF HOTEL LIVING

Imagine a 47-story hotel done by world-famous decorators in the manner of luxurious, private homes . . . Imagine a hotel suite with a *boudoir-bath* . . . Everything is so utterly *different* at The Waldorf-Astoria!

As you enter from fashionable Park Avenue, the Waldorf doesn't even *look* like a hotel.

Instead of a vast, buzzing area, you enter the Waldorf's Foyer . . . spacious, yet restful, quiet. Beyond, the luxurious lobby with its comfortably furnished tete-a-tete corners . . . softly-lighted, rich-carpeted corridors lined with smart shops . . . Over all, an atmosphere of good breeding, good living.

Again, imagine enjoying the Waldorf's new-world luxuries, comforts and conveniences at prices that are moderate even for thoughtful 1932!

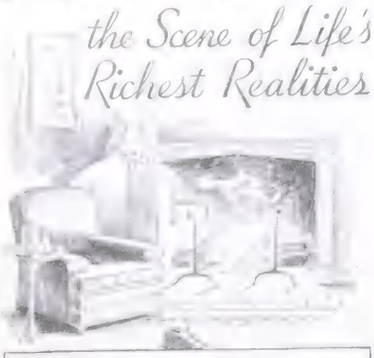


Artist's sketch of the Park Avenue Foyer of The Waldorf-Astoria. The Empire Room, delightfully formal, and the Sert Room with its exuberant murals (two of the Waldorf's four restaurants) are entered from this Foyer.

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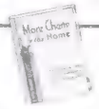
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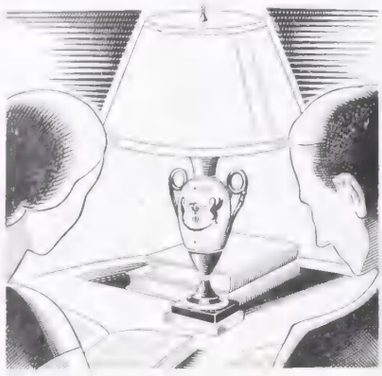
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BOOK *and* LAMP

The Scented Garden, by Eleanour Sinclair Rohde. Boston: Hale, Cushman & Flint. 1931. Price $3.75.

MISS ROHDE already has several excellent garden books to her credit, — *The Old English Herbals*, *Garden-Craft in the Bible*, and so on, — and writes from a rich fund of knowledge concerning the history and associations of well-loved flowers. There is enough definite information to satisfy the practical gardener, but the book is primarily one which will appeal to those interested in garden lore rather than to those who wish merely to be told what, when, and why to plant. There is a delightful introduction on flower scents in general, followed by chapters which lead us through the four seasons of the year, describing the various scented flowers characteristic of each season. Chapters on old roses, aromatic herbs, and one which gives recipes for sweet bags and potpourri are full of interesting bits of history and garden lore. Forty pages are devoted to a very valuable annotated list of trees, shrubs, climbers, herbaceous plants, annuals, bulbs, rhizomes, and aquatics. A book to stir the imagination of all garden lovers and one which will give them a new understanding of the flowers they grow.

Southern Architecture Illustrated. Atlanta, Georgia: The Harman Publishing Company. 1931. Price $5.00.

A BRIEF introduction by Dwight James Baum giving a résumé of the history of Southern architecture, and a foreword by Lewis E. Crook, Jr., of Atlanta, setting forth the functions of an architect, are the only bits of text included in this large volume. The rest of the book is taken up with splendid illustrations of modern Southern houses, showing many interiors, as well as exteriors, and floor plans of each house. It will be distinctly encouraging to all those interested in the improvement of domestic architecture in this country to find how well the South is living up to its Colonial traditions. Some of the most successful houses illustrated are those of Colonial inspiration, and two outstanding examples of this type are the Atkinson house in Atlanta, Georgia, designed by Cooper and Cooper, and the house of C. N. Mason in Charleston, South Carolina, designed by Franklin Abbott. Both these houses have appeared in the *House Beautiful*, the latter being awarded First Prize in the recent Small-House Competition. But although the majority of the houses illustrated are in the American tradition, they show distinct individuality, and other styles of architecture — English, French, and Spanish — are well represented. Apparently the South is not interested in strictly modern design, as this inclusive collection does not contain even one house of modern type. A perusal of this book, however, will bear out Mr. Baum's final sentence in the Introduction: 'The work illustrated shows that Southern architecture is in good hands and that there is being designed to-day by Southern architects work that is most commendable and that compares favorably with that done in any section of the United States.'

Portraits in Pottery, by Albert Lee. Boston: The Stratford Company. 1931. Price $6.00.

THIS volume contains a well-written, well-illustrated account of the author's collection of pottery and of other famous portraits in pottery which are to be found only in museums. Its easy style and amusing descriptions of experiences in England, France, and the United States while hunting for treasures make very entertaining reading. But although much interesting information is included, it is perhaps a book which will be more appreciated by the amateur collector than by the connoisseur.

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Here is a new Fostoria design in stemware, which has just been "presented to society." Tall and graceful, these glasses come in lovely combinations: amber base with crystal bowl . . . solid crystal . . . crystal base and green bowl . . . crystal base and topaz bowl . . . crystal base and wistaria bowl. They lend distinction to any formal affair. Ask to see the *new* Fostoria stemware with the "Burr" stem.



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Quaint as a hoopskirt, colorful as Andrew Jackson . . . the "Hermitage" pattern is a *new* Fostoria design, *old* in the traditions of Colonial "thumb print" glass. "Hermitage" comes in charming breakfast or luncheon sets . . . And in drinking sets (glasses, decanters, shakers). In 6 colors . . . all of them surprisingly inexpensive.



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This lady, Mrs. Elizabeth H. Russell, Hostess Editor of "The American Home" says: "Nothing has added so much color and beauty to the dinner or luncheon table as the new vogue for glassware service. And the modern hostess who would be truly smart must have a complete glassware service . . . preferably in one of Fostoria's lovely patterns."

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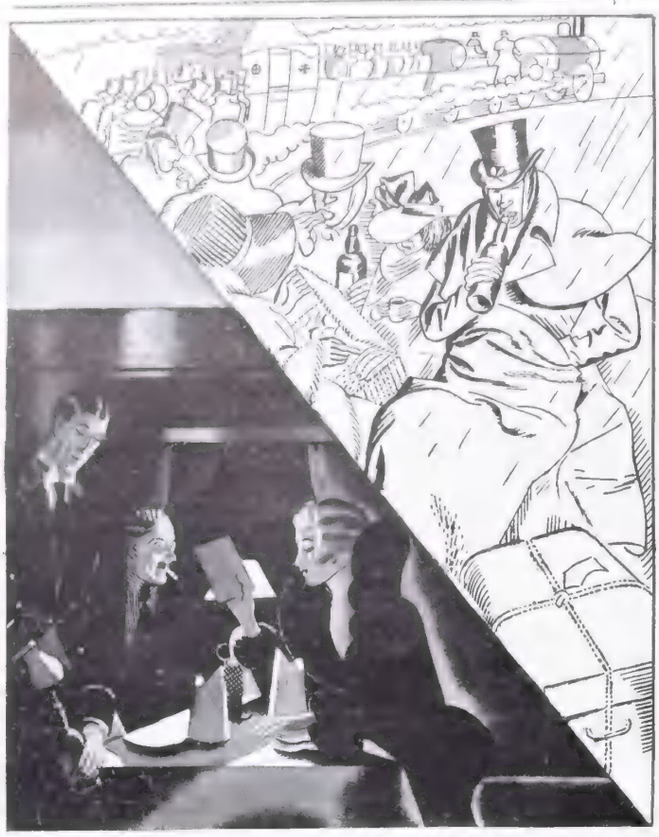


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THE WALDORF-ASTORIA

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TAKE YOUR SCOTCH CAREFULLY

When you long for pastures new, it is time to think of Scotland and the Scotch. Scotland is a romantic land suggesting heathered moorlands—the hurrying of Jacobite armies—the vivid lives of Wallace and Bruce—and fiery stories of life and love. Go North to Edinburgh from London, it is only eight and a quarter hours away in the "FLYING SCOTSMAN." Edinburgh Castle perched on the dizzy heights stands grim and triumphant in its long fight with time. Ancient Holyrood is linked with Mary Queen of Scots and Bonnie Prince Charlie. Nearby Stirling seems to breathe of long-forgotten centuries. By the high altar of Melrose Abbey lies the heart of Bruce and the remains of the great Earl Douglas. Although Sir Walter Scott is buried at Dryburgh, Abbotsford, where he lived, is the Poet's greatest shrine. Dryburgh, too, is the eternal resting place of the famous British Commander in the Great War—Field Marshal Earl Haig. At Balmoral you will see the Highland home of the King and Queen. Let us take you through the Western Highlands where the lochs and glens will provoke the poets among you. And golf! Why, the very sight of St. Andrews in our booklets is enough to make the most ardent stay-at-home reach for the clubs and shout "Fore" right in the parlor. Write for our new booklet and let the natural color views convince you.

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TRAVEL

If, like me, you always long to bring home tangible bits of your travels to live over your adventures with, but dread the expense of buying and shipping large things, why not collect provincial French linens?

Several of these will lie modestly in a corner of the most crowded suitcase. They're absurdly cheap, — about a dollar for a lunch cloth and six napkins, — thereby banishing any prickings of conscience you might have over that trip you 'really *ought* to take through the Château Country.' Delightfully fitting with Early American or French Provincial furniture, these cloths turn your breakfast table into a magic carpet, carrying you straight back to the funny little shop in Normandy where Madame of the tight black gown and lace cap sold them to you, with pretty compliments on your French. Could any other trifle do so much?

Jolly red-checked *toiles* may be bought all through Normandy, just such cloths as covered the garden table when you breakfasted upon Gargantuan strawberries and thick sour *crème d'Isigny* in dumpy little brown pots, under the apple blossoms in early June. Normandy, where inns are called *auberges*, and have fat proprietors, and little casement windows flung wide upon pots of cheerful red geraniums; where the inevitable sleek cat dozes in the sun. Normandy, land of milk and cheese, if not, indeed, of honey!

And your yellow *toile des Vosges*, from Alsace, discovered that sunny morning when the rain had stopped, when the gray cobbles of Strasbourg glistened, and storks on those high roofs preened themselves; linens precisely like those of the Maison Kammerzell, where — exquisite moment! — you tasted *pâté de foie gras* for the first time *in Strasbourg!* (Remember how the solitary steeple of the Cathedral towered above you there in the Place?) Adorable Alsace of *le père* Hansi's picture books, his very gates and clock towers, under which you entered Riquewihr and Ribeauvillé, picking your way between great barrels of Riesling and new Traminer!

Of course, you *could* purchase your peasant linens in Paris, the Basque ones at 52, Avenue Victor-Hugo, near the Étoile, those from the Vosges *chez* Peiffer, Place Saint-Germain-des-Prés, opposite the Café des Deux Magots. That should be easy to find! For the Normandy linens, try the Trois Quartiers, Boulevard de la Madeleine and rue Duphot. Modern faïence from various provinces can be found at a blue-fronted shop on the Boulevard Saint-Germain, between the rue de Rennes and rue des Saints-Pères, or on the rue d'Arcole, a block away from Notre-Dame on the Ile de la Cité. For antiquities, search the *quais* along the Seine. But I warn you, you will pay more dearly and enjoy it less, and — even now you have just time to catch a train and have your apéritif in a Norman courtyard, on a cloth of Norman check. . . . *Bon appétit!*

J. L. R.

CALENDAR FOR JUNE

ENGLAND	
June 1	'The Derby' Race, Epsom, near London
June 9	Royal Horse Show at Richmond, near London, for three days
June 14	Royal Ascot Races, until the 17th, at Ascot
June 18	Annual Festival Day of the Friends of Canterbury Cathedral
GERMANY	
June 9	Institute for Foreigners opens its summer courses at the University of Berlin, continuing until August 17
June 25	Goethe Centennial Festival at Brocken, Harz Mountains
June 27	Holiday courses for foreigners open at the University of Heidelberg and continue until August 6
ITALY	
June 5	Corpus Christi carnivals at Ganzans, Villa Oratava, with street flower carpet
NORWAY	
June 23	Yachting Races on Oslo Fjord
SPAIN	
June 5	Corpus Christi fêtes at Toledo and elsewhere
SWEDEN	
June 18	Regatta for two days at Stockholm
SWITZERLAND	
June 12	Cantonal Singing Fête, until the 19th, at Heiden

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Spain, though intensely conservative, even primitive in parts, offers comfort unexcelled by any country. The most modern conveniences are available, and there is a geniality of welcome which enhances the more solid attractions. Spain is essentially an inexpensive country. Even the most luxurious hotels are considerably cheaper than those of equal rank in many other lands, while hotels of the second class offer every comfort.

For all information and literature apply to the Spanish National Board for Travel Offices at PARIS, 12 Boulevard de la Madeleine; NEW YORK, 695 Fifth Avenue; ROME, 9 Via Condotti; GIBRALTAR, 63–67 Main Street. At LONDON and other cities apply to Cook's and Wagons-Lits Travel services, The American Express, Dean & Dawson, or any other Travel Agency.



from a woodcut by Glintenkamp

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STAND under the arcades of the new Town Hall, called by many the most remarkable of modern buildings. All around a garden-like capital. Perhaps "a bit of Venice, a bit of the Scottish lakes, a hint of Canadian forest, a few quarters of Paris," but always truly Swedish.

Stimulating architecture, new or old; good hotels, clean streets, tempting shops, flowers, greenery and water everywhere; white sails, trim ferries, cozy restaurants, fine theatres, and musical outdoor cafes.

Wherever you travel in Sweden you feel that sense of well-being which comes from an old, mellow civilization. See the ruins and roses of Visby, the brilliant native costumes of Dalecarlia. Sail across the hills on the unique Göta Canal, or take a comfortable train for Lapland and the Midnight Sun.

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SWEDEN

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Canada
☐ Jasper in the Canadian Rockies

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☐ Japan, China, the Philippines and Around the World

Cuba
☐ Cuba
☐ National Hotel Cuba

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☐ Egypt

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☐ England and Why
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☐ Vacation Tours

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Denmark
☐ Denmark the Seaside Country

Germany
☐ Germany — the Heart of Europe
☐ Goethe's Anniversary

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☐ Hawaii — Romantic — Beautiful
☐ The Story of Hawaii

Holland
☐ Zeeland — the Picturesque Province of Holland

India
☐ India and Burma

Ireland
☐ Ireland — Land of Scenery and Romance

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☐ Italy
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☐ Viking Land Vacations
☐ What you see from the train in Norway

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☐ Nova Scotia

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☐ Cruise to the land of the Midnight Sun and Russia
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The Time
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> "This author, basing her narrative largely upon family records and traditions, spreads before us the varied panorama of which these beautiful islands have been the scenes through the past three centuries and more." — BOSTON HERALD

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> "There is not a chapter in 'The Golden Isles of Georgia' that is not fascinating. . . . No one will want to miss reading this engaging book. Its historical basis is sound, and at the same time it has the charm and the beauty of pure romance. It is written with wit and learning and with unaffected grace." — *Jane Judge* in the SAVANNAH MORNING NEWS.

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> — THE ATLANTA JOURNAL

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- ☐ Small-House Portfolio No. 1 — Colonial Designs — 25 cents
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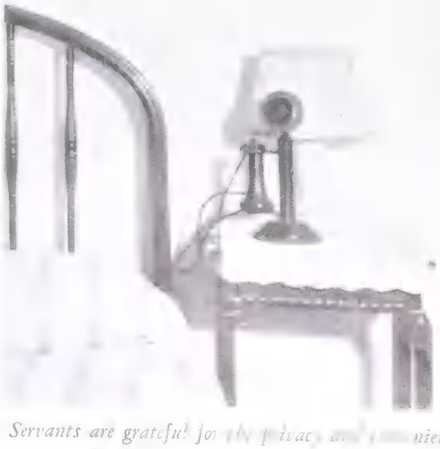
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RAILWAY OF GREAT BRITAIN

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You're bringing dinner guests home in half an hour. Has cook forgotten anything? No need to wait and worry. No need to call her from an active oven—if she has a handy telephone in her kitchen! . . . She can use it, too, in ordering milk and meats and groceries —in a host of other ways.





Servants are grateful for the privacy and convenience of a telephone in their own quarters

Household management is an exacting business. The most successful housewives employ modern business methods. Quite naturally, they have *enough* telephones.

Such households seem to run themselves. Convenience replaces confusion. There's no running upstairs and down, or from room to room. Staff and manager alike make or receive calls, quickly, comfortably, without being diverted from immediate duties. All because there are handy telephones in bedroom, nursery, living-room, kitchen—and in other important rooms.

Telephone convenience of this kind costs little—saves steps and minutes—makes homes more livable. For advisory assistance in planning the telephone arrangements best adapted to *your* home or apartment, just call the Business Office. There is no charge.

HOUSE BEAUTIFUL

Style Notes

BECAUSE *we believe that readers of House Beautiful, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we have initiated this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.*

FRINGES are becoming more noticeable every day as the tendency toward the Louis Philippe and Victorian gains momentum. White corded silk curtains just designed by a New York decorator are not draped back, but hang in straight folds to the floor, giving them the semblance of Ionic columns. The valances are 18″ heavy white silk fringe over which is looped 1½″ white silk cord in swag effect. A sofa covered in white rough antique satin has 15″ beige, 12″ gray, and 9″ black silk fringe hanging across the back, thus giving the effect of wide 3″ stripes, extremely smart. Unusual yellow net curtains with 2″ coin dots have yellow fringe to match of alternate 2″ chenille and wood balls.

LOOSELY WOVEN MESHES and nets are being used in combinations of two tones or of two or three contrasting colors for overcurtains. These are joined together only at the top, and hang straight or are looped back for the color effect. A most whimsical use of net was seen at a decorator's, where a sofa is covered in black velvet, over which is stretched heavy white honeycomb net. The resultant effect was of a seemingly new and extremely interesting upholstery fabric.



PLAIDS are but another indication of the gradual coming into favor of nineteenth-century fashions. They have a certain liveliness and color interest obtainable in no other way. Chartreuse, blue, and gray plaid in a rough woven fabric is used for curtains in a formal living-room. The furniture is of rosewood upholstered in an all-white plaided fabric. Maple and pine furniture achieve an extremely modern smartness when used with the plaided rugs.

CORNICES of wood, mirrored glass, or moulded brass are also deserving of attention, and lucky is the person who owns some of the genuine old pressed-brass cornices, once the boast of every well-equipped 'parlor.' A reproduction of an early nineteenth-century room has draped valances hung over large brass crescent moons, and smaller crescents to match are used as tie-backs to drape the curtains. Hand-painted classical landscapes mounted under convex lenses and in metal rims are most distinctive tie-backs for the formal Empire or Federal room.

GORGEOUS BLUE or coppery-colored mirrored glass inset in table tops combines with rare woods to make coffee tables of extreme beauty. A Biedermeier table of curly maple with ebony mouldings has an oval blue mirrored-glass inset flush in the rectangular top. A modern table of rosewood has an entire top of coppery-pink mirrored glass. An amusing dressing table has a triplicate mirror of blue, white, and rose mirrored glass in order that one may study one's make-up under various lights, according to which mirror one looks into. A mirror mounted on a stand made of mirror glass has a drawer to hold make-up. This stand is designed for use on a draped dressing table.

SLIP COVERS are now made of taffeta, corded or with fringe inset in the seams; of satin with corded or fringed seams; of mercerized brocades, and of gold or silver printed cotton fabrics. Our furniture may thus be as attractive in its summer dress as in its winter.

PATTERN is appearing in the new carpeting. Quaint Victorian rosebud patterns either in sprigs or in larger sprays connected with ribbon or with a classic leaf latticed background have been revived, as have carpets with Empire detail of urns, beads, or laurel leaves. Flamboyant designs of scrolls and roses are also available, although great care must be taken in regard to furnishings used with rugs of this type, since the effect may easily be bizarre instead of decorative. Floral patterns or floral borders with solid-colored backgrounds dotted with stars are revivals in the Aubusson rugs, which are unsurpassed for the room that has French furniture. A carpet that is a copy of tiled flooring, with large dark green and white squares, marbleized, is most interesting for a hallway or for a room with the more ornate Empire furniture.

Photograph by Paul J. Weber



A PLEASANT VISTA FROM WITHIN AND WITHOUT

The hallway in this house on Long Island runs through the house from the front to the flagged terrace at the rear. Through the arch, by way of an alcove, is the entrance to the living-room, which, because of the two steps, has a higher stud than the other rooms. The walls here are parchment color; the floors are of wide oak boards. The lighting fixture is an old family one. The house of Mr. George Mixter. William T. Aldrich, Architect

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



A WEEK-END HOUSE IN CONNECTICUT

Built by Two Business Women of New York

BY JEANNETTE LOWE

Deep down in the heart of almost every city dweller is the desire for a house in the country. In fact, the more one is persuaded of the advantages of urban life the keener is one's pleasure in the contrast afforded by occasional pauses to breathe in the even slightly wide-open spaces. Beat your wings in an environment dominated by traffic lights and crowds several days each week and you count it a privilege to trundle the wheelbarrow, plant out bulbs, and rake up leaves Sunday mornings. That an ever-increasing number of people are able to effect this excellent combination of activities is borne out by the Saturday trains leaving the centres of industry between one and two in the afternoon. Thus, after the stimulating whir of the city, one has a chance for repose in some peaceful rural spot.

One of the interesting phases of woman's much-discussed invasion of business and professional fields has been her capacity to plan and achieve for herself a well-rounded existence outside the enthralling hours between nine and five. It is almost a point of pride with a dyed-in-the-wool feminist that walking out of the home and into the office shall not result in a cramped existence, but one which is a great deal fuller than that of the old era of undiluted domesticity. So that no one is more tenacious in following up clues for a country week-end retreat than the average woman who earns her living in the city. If in addition to a job she is blessed with a husband and children, it is almost a necessity to have some place to work off energy by contact with the hewing of wood and drawing of water.

The chief thing is to have a place near enough at hand so that getting to it does not cast a shadow on the joy of being there. Probably next in importance is the necessity of assembling supplies without too much difficulty once you have arrived. Good transportation facilities have gone far to solve the first of these, the chain store is a great help on the second, while Ford, Edison, and Alexander Bell have been of inestimable service in both connections.

Too much cannot be said of the necessity for providing at the start a heating apparatus which will guarantee comfort early and late in the season. Many a good week-end has been embittered by the acquisition of head colds. After one or two of these one finds the Sunday paper in a steam-heated apartment a safer if not saner diversion than breaking the ice in a pitcher. Many people who remodel old houses in the country compromise at first with a heating system which is inadequate. The full pleasure in a house for week-ends is only attained by having it a comfortably warm place to alternate with a city dwelling.

The house photographed here leaves little to be desired as a week-end refuge, and the way it came into existence should be encouraging to many people who would go and do likewise. For it was achieved, from the selecting of the property where it was to be built to the arranging of the last detail, in the brief respites between Friday night and Monday morning. Of the two women who planned and

Photographs by David J. Koser



The house is of stone, taken from old stone walls, which is laid up 18" thick and exposed on the inside. Although the building is not completed, a warm-air heater, an electric pump, and other fundamentals have been installed





The house occupies a commanding site on the side of a hill and has a sweeping view which may be enjoyed from its several large groups of windows

built this house neither had time to devote to supervising its construction, though one of them, being a teacher, had Saturdays free. The place is an hour and a half from New York, at Wilton, Connecticut, on a good automobile road, and has been used every week-end but one, summer and winter, since March 1929. Work started on it in August of the previous year, when blasting for a well began. Building commenced in the fall, the roof was on by Christmas, and it was ready to move into the end of March.

The site for the house was chosen for the sweeping view it commands, as well as for the protection afforded by being on the side of a hill. The plot of ground had been an old orchard abandoned since 1840, and stone walls of Connecticut design and workmanship divided it off into several sections. These old walls provided the material of which the house was constructed and are, of course, in perfect keeping with the landscape. No retaining wall was found necessary in the cellar, for they built the house up a foot or two right in the solid rock after some preliminary blasting. Eighteen inches thick the walls are, and they serve to keep the house delightfully cool in summer. In winter, with a large open fireplace and an excellent furnace, it is found that two hours' time is enough to warm up the house so that it is perfectly comfortable.

An automatic electric pump supplies current for light, water, and refrigeration, as well as for a heater which provides enough hot water for eight people, including the exigencies of laundry day in summer. The cost of running this pump is by no means prohibitive, and the heater goes far to make the place possible to use in extreme weather. A warm-air furnace run by coal is used now, but there is a plan to put in an oil burner later which will not affect the present system. The importance of installing these fundamentals cannot be overemphasized if the place is really to fill the bill. To make a place attractive to look at and livable in June weather is not at all like having it comfortable for all kinds of weather the year around. And to depend upon open fires and occasional stoves simply rules a place out before Thanksgiving, at least in climate existing near New York. An oil burner added to the equipment

already in use in this house means snapping your fingers at the ice man and stoker, a state of independence devoutly to be desired in this situation.

It is interesting that in this particular venture no architect was employed; but one of the women involved has had long experience with the practical working out of the interior of houses, so that she has an advantage over the ordinary person in such an undertaking. Under most circumstances, of course, an architect is indispensable. Local workmen were employed in the building of the house, and a solid feeling of coöperation between them and the owners existed from the beginning. How important a factor this is when the owners only appear once a week can be easily understood.

The first plan was to have all the rooms on the ground floor, but after the foundation was laid it was decided to have an attic with dormer windows. This is still in a somewhat unfinished state, but entirely adequate for putting up four guests regardless of the temperature. The construction throughout the house is excellent. Asbestos shingles which look like slate have been used for the roof. The windows have steel casements and a very convenient arrangement of screens which are made to slide in two grooves so that the windows may be opened and shut easily. At present the floors are of ordinary sheathing stained an unobtrusive color, but polished wide oak boards will cover them later. The beams in the living-room are put together by hand with pegs — the contractor's gift to the owners. Another charming proof of the spirit which existed throughout the enterprise was found Christmas morning when the owners came up for an impromptu celebration. The roof was on, although the house was not to be ready for several months. Over the stone mantelpiece the workmen had expressed their sentiments by a sign which read, 'Merry Christmas to the Girls from the Gang.'

The living-room, which occupies about three quarters of the downstairs floor, faces south and east, with an enchanting view toward other near-by hills. Rambling stone walls mark off fields in various shades of pale green. One planted out to buckwheat surrounds a lovely old red barn. Casement windows which extend almost the length of the room are curtained with material of a rich terra cotta, the same color as the large comfortable sofa. Flowered chintz covers several upholstered chairs. A rather bold design was chosen for these, as the room (*Continued on page* 308)



The living-room, which occupies most of the downstairs quarters, faces south and east. The large refectory table is used for dining, and the strictly useful furniture of this room gives it the satisfying quality of being lived in



The casement windows are curtained with a rich terra-cotta material which also covers the large sofa; flowered chintz in rather bold design that repeats this color is used to upholster some of the chairs. The furniture is sturdy and well chosen for a house of this character



PLANNED FOR COMFORTABLE SUMMER LIVING



The House of George Mixter

Manhasset, Long Island

WILLIAM T. ALDRICH, *Architect*

ARMAND R. TIBBETTS, *Landscape Architect*

This house is a free interpretation of the New England farmhouse of the seventeenth century, whose familiar motives are suggested in the overhanging second story and the arched openings of the ell, recalling the old-time woodshed. The house is of white clapboards with light gray-green blinds and awnings of brick-red lined with the same gray-green

Photographs by Paul J. Weber





The planting is but four years old, and as the house was built on a lot filled with sand, even the trees had to be moved in. The boathouse, which is seen across the inlet, has a flat roof, making it usable as a terrace





At the left is the passageway from the living-room to the hall, another view of which shows in the frontispiece. Here in friendly juxtaposition are an Early American court cupboard and a Korean chest

Below is an end of the library, which is paneled on two sides with bookshelves and gun and fishing-rod cupboards. The chairs are rare old Windsors, and at the end of the room is a Benson wash drawing





A HANDSOME FIREPLACE TREATMENT

In the living-room is this beautifully designed overmantel which, like all the woodwork and walls in the room, is of parchment color. The facing of the fireplace is of greenish marble and the furniture is covered with mulberry frisé. Mrs. Guy Murchie was the interior decorator



At one end of the living-room is this attractive bay flanked with bookcases. The hangings are of gold brocatelle, the rug of eggplant color, while the slip covers are of chintz with shades of green and mulberry. In the dining-room is a rare scenic paper brought from France seventy-five years ago by the owner's grandfather. The hangings are of green, the glass curtains and rug of copper color, which also forms the ground of the wallpaper



THE SIXTY-FIRST FLOOR, PLEASE

BY

HELEN SPRACKLING

Photographs by Richard Averill Smith

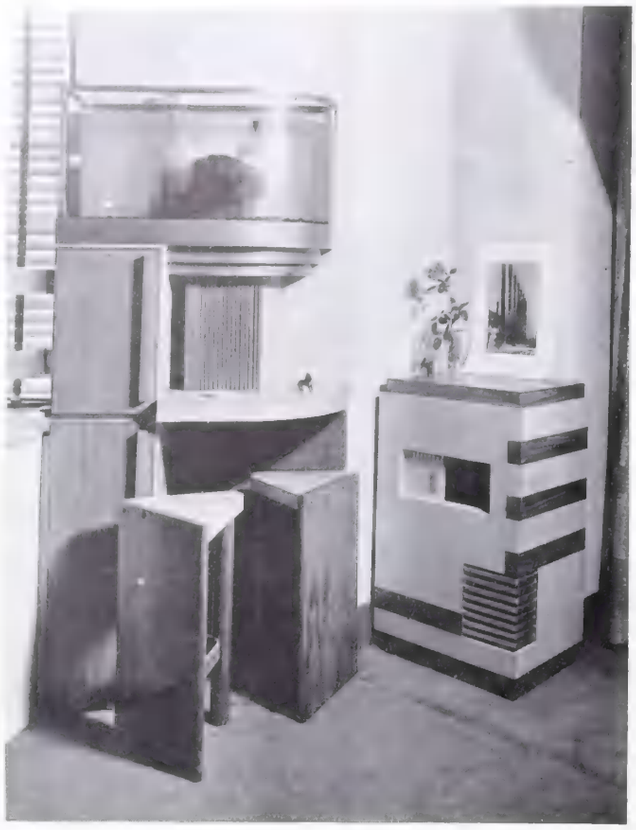


The view from the window of the drying and trimming room discloses a contemplative gargoyle ceaselessly watching over the city below

THROUGH traffic maze and city din — composite noise of clanging bells, grinding brakes, the swearing of truck drivers, newsboys' calls, honking horns, one voice talking to another — we thread our way to that breath-taking monument on the corner of Lexington Avenue and Forty-second Street, the Chrysler Building, whose tall spire loses itself in soft enfolding cloud or flashes the sunlight to a restless city, a beacon of the physical heights of human achievement. Through imposing doorway, high, shining black, and with metal brilliantly arrayed, we pass into a foyer sleek with pink marble and the restrained and lovely glow of concealed lighting, to pause a moment before avenues of elevators: '1–12,' '25–44,' '44–57.' A little to our left is '61–65,' and there we enter a cubicle the walls of which are an intricate inlay of contrasting woods in the modern manner of design.

'The sixty-first floor, please.' A button is pressed, the door silently closed, and with effortless ease we rise. Once or twice I swallow hard to rid myself of a slight pressure on the eardrums. There is no way of knowing, but I think we must be going very fast. The glass numerals above the door begin to flash — fifty-seven, fifty-eight, fifty-nine, sixty — as fast as we can say them. Sixty-one — and the door opens. We have slid into place like the passing of the hand over a piece of soft velvet. We step into a bright corridor — bright with daylight. At our left a glass door with 'Margaret Bourke-White' in plain gold letters apprises us of our destination.

It has always seemed to me only consistent and right that so modern a structure as the penthouse should be furnished in the spirit of the twentieth century. Once before in these very pages, in November 1930, to be exact, I said something to that same effect. Though this is not a penthouse in the strict architectural sense, I have taken you to a dwelling on unparalleled heights possible only in this second quarter of the twentieth century. Imagine if you can, then, the dénouement, the anticlimax, the utter collapse of quickening excitement and anticipation if we had opened that door and found — Early American pine and maple! With all respect to those many efficient busi-



One of the most decorative features of the room is an aquarium placed over a small bar. This aquarium, with frame of stainless steel, has a piece of deep sea-green crystal flanked with solid glass cylinders and green and blue prismatic pebbles. At night this is effectively illuminated



The radio cabinet of maple, walnut, and metal, a beautiful piece of cabinetwork, houses also a victrola. The stairs lead out to a terrace which surrounds the tower at this floor

ness men who see no inconsistency between the sturdy, splendid furniture of a pioneer's humble home and the four walls of a modern skyscraper, if such incongruity had been found here, this story never would have been written.

To describe adequately this Olympic dwelling, small though it is, is to preface the description with a word about its owner, since personality is considerably involved in any right furnishing. It belongs to a young woman still in her twenties, adventure-loving, with vivid enthusiasms and extraordinarily successful in her own peculiar work — industrial photography. The principal room is a living-room, used also, when necessary, as a business reception room; hence, though it must be personal, it cannot be intimate. From the main hall of the building it is reached through its own private foyer, which is often used as a waiting-room, and adjoins a small office and such other rooms as are necessary for the efficient pursuit of modern photography.

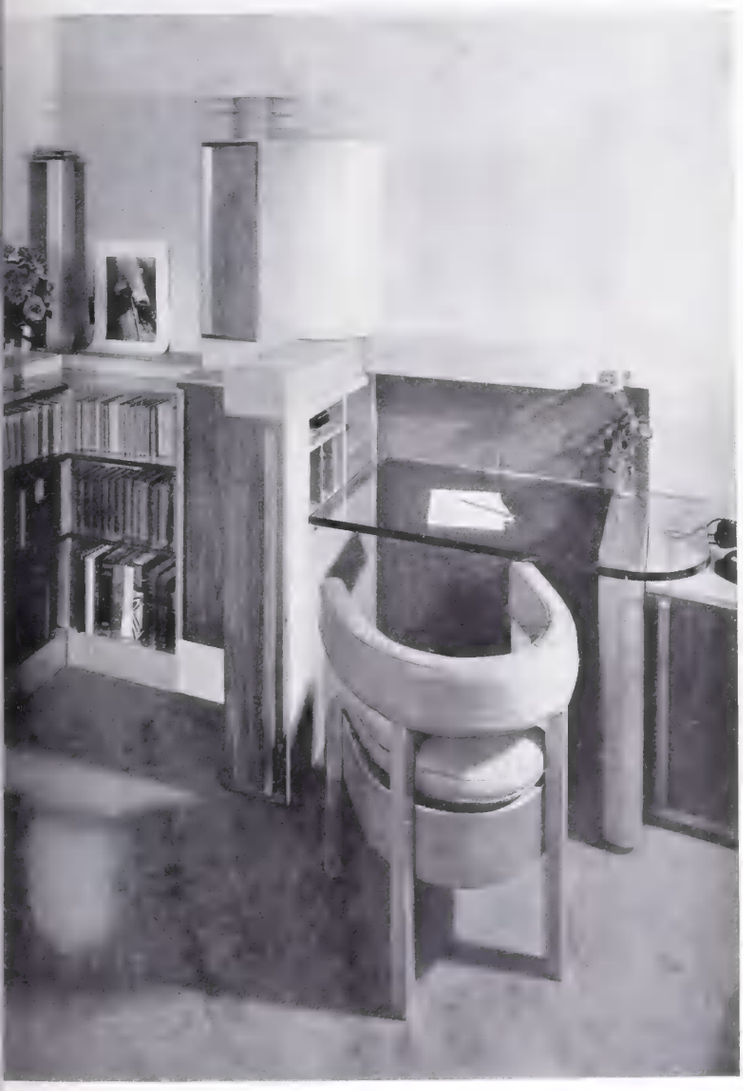
John Vassos, well known as an illustrator, planned the room as a whole and designed its furniture. Though he has not entirely forsaken illustration, he has become increasingly interested in designing the modern interior, and it is interesting to note, as one examines the room, that his design has an imaginative quality, a richness achieved through texture and design, — and color, too, when one can see it actually, — that is often absent from our modern scheme when its designer lacks the background of actual art experience. This is modern functional furniture, of course, but mere functional designing can be both dull and uninteresting. Even in a mass-production age it must be coupled with personality to transcend its practical everyday qualities. The more severely functional it becomes, the more does it need the enlivening touch of the artist.

Note then the play of light and shade so quickly apparent in the combination of woods used for the cabinetwork, tawny walnut panels and a golden strip of maple; a contrast noted also in the high gloss of the woods versus the soft and light-absorbing mottled brown of the cork used as a background for the desk, for the triangular benches of the minute bar, and as baseboards, in the soft suède-like quality of the chamois velours used for certain

of the chair coverings, and again in the cold dust-resisting fabrikoid surface of desk chair and couches as revealed against the warm depth of the carpet. Such decorative play does not happen; it is a carefully thought out circumstance.

The color scheme is unusual. To offset the architectural severity of the cream walls and ceiling, a raspberry-colored carpet has been used. Striking color contrast is afforded by the metallic sheen of the stainless-steel stair railing and the aluminum desk chair with its upholstery of apple-green fabrikoid. Used as an accent, this arresting note of green appears again only on the little wooden stool underneath one of the windows. The window draperies are hung by huge metal rings on large aluminum poles sunk in black pockets. The curtaining of the room, though green, offers no sharp contrast to the carpet, since it is subdued by interweaving threads of golden tan and brown, the predominating colors found in most of the furniture of the room. Venetian blinds of corrugated aluminum control the sunlight, which can be intensely bright up here above the shadowy chasms of the streets below. Besides being decorative and useful, they are very light and easy to work.

The shape of the room is quite irregular, following as it does the exterior lines of the tower of the building. This proves a decided decorative asset, providing interesting planes of light and shade and permitting delightful groupings of furniture. For instance, at the left of the entrance to the room is the conversational unit slightly raised on a dais. Comfortable couches covered with a light tan fabrikoid and complemented by a metal table with a top of black mirror glass make this an ideal spot in which to relax. Here Miss Bourke-White has her breakfast tray. Outside the window on a small section of the balcony two of her pets, a box turtle and a terrapin, consume their daily head of lettuce in silent companionship with a contemplative gargoyle. Their owner, I understand, is a graduate in herpetology, which according to my dictionary means 'the study of the structure, habits and classification of reptiles.' (*Continued on page* 308)



A heavy slab of plate glass, a cork back, a small cabinet, and an oblong light box combine to make a convenient desk. The chair of aluminum has apple-green fabrikoid upholstery

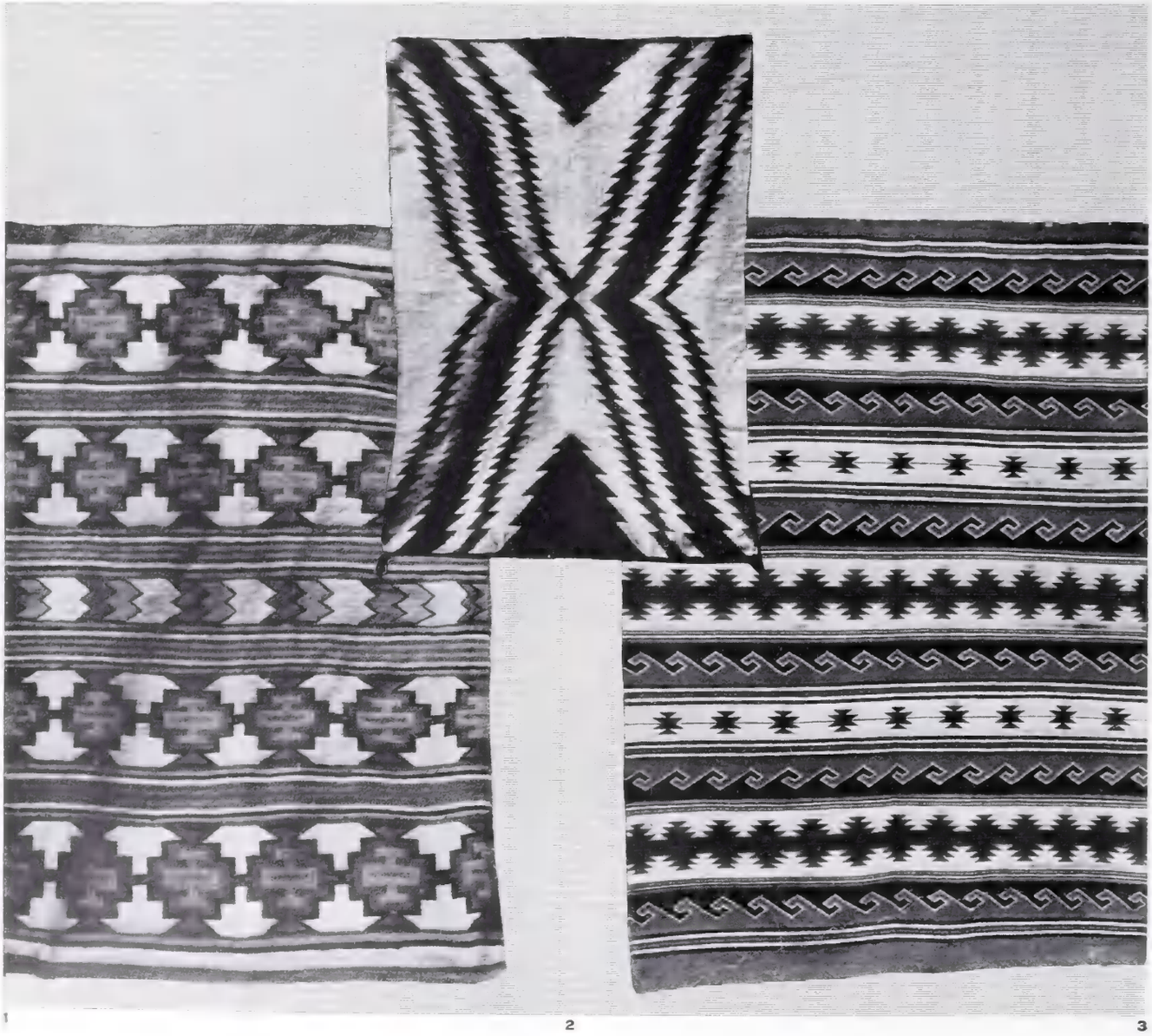
At the left as one enters the office is this conversation alcove with couch in tan fabrikoid and metal table with black mirror top. The hangings are of a green rep-like material with interwoven threads of golden tan and brown, the walls cream, the carpet raspberry color, and the Venetian blinds corrugated aluminum. John Vassos designed the furniture



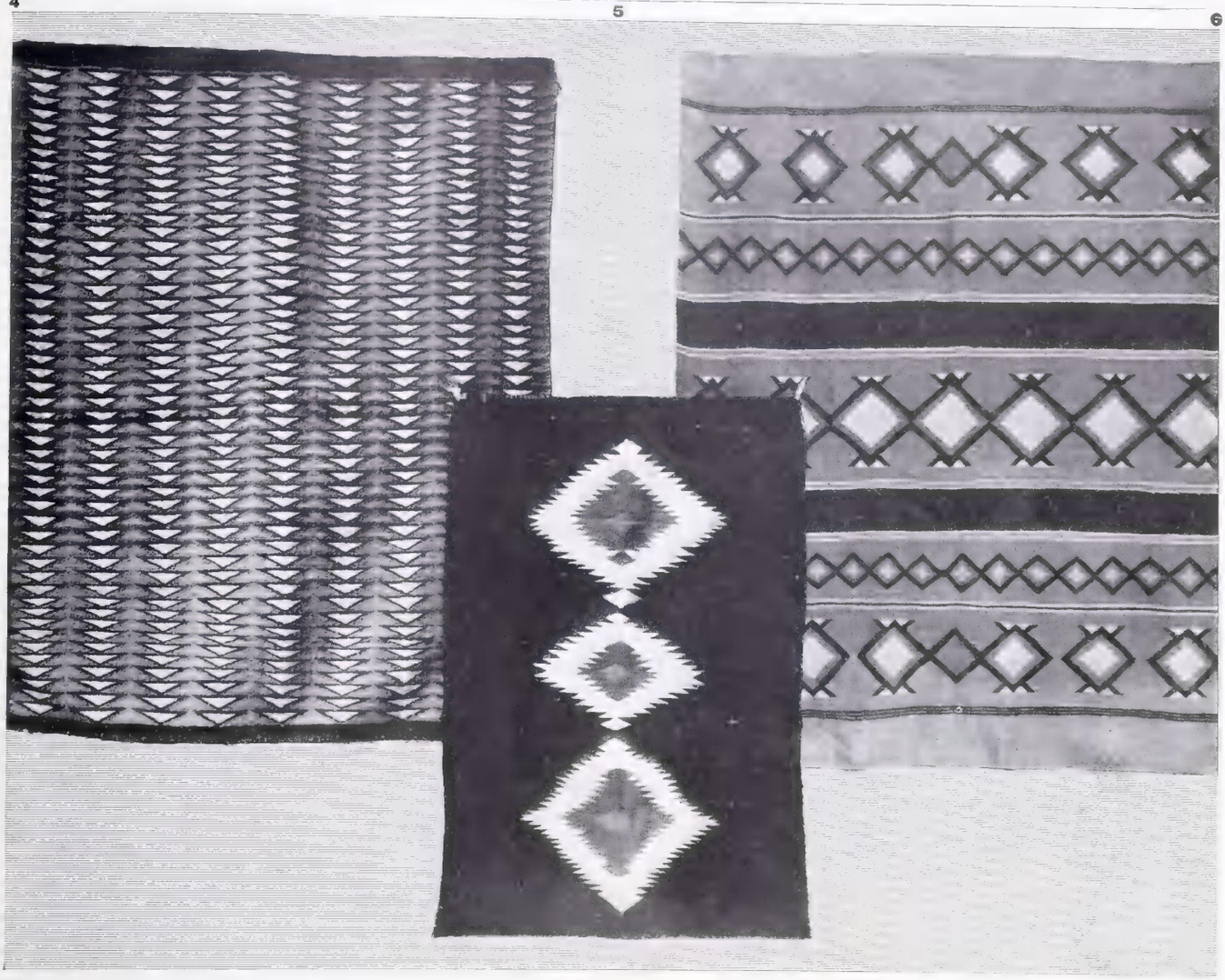
BURLINGAME PUBLIC LIBRARY

MODERN NAVAHO RUGS

Formerly the rather bold Navaho rug, suitable to the robust setting of porch, bungalow, den, or Indian room, was the only one to be had. To-day this rug has broadened its field of usefulness and is made in a variety of soft colorings, — walnut, tobacco, tan, and grayish shades, — with or without touches of bright color. Under demands made by the trader in Chin Lee Valley and other sections, the rug has become standardized, and only those of virgin wool — worked entirely by hand from wool washing to finish — and of permanent color are accepted



1 2 3



1. *This rug is soft gray in appearance, with the main design outlined in dark brown. Gray-creams, gray-tans, yellow and dark brown, and touches of red all appear in the designs. The size is approximately 50" x 72"*

2. *Quite dramatic in its conception is this rug, 47" x 66". The figure is black and gray-purple on a white ground*

3. *This rug, which is 55" x 72", has three bright terra-cotta stripes on white, edged with black fret, and two narrow black star bands on white. The ground is dull gold*

4. *A rug with an effective small pattern. There are nine vertical rows of white triangles edged with black, and an equal number of inverted triangles of dull gold edged with red. This rug is 50" x 66"*

5. *Of bold design, this rug is black with three white lozenge forms enclosing gray-purple centres with orange edges. It is 36" x 64"*

6. *This rug is brighter in color, with black, white, and bright red on a dull gold ground. These rugs are all included in the Exposition of Indian Tribal Arts now touring the country*



The woody flower stalk of beargrass (Xerophyllum tenax) rises high above the tuft of wiry grasslike leaves and bears a club-shaped flower spike holding hundreds of creamy blooms. It is a native of the high mountains of the Northwest and blooms in June and July

THE EVENING GARDEN

With Forethought, the Garden can be made as Attractive by Night as by Day

BY ANDERSON McCULLY

All too often in these days of stress and speed the beauty and peace of the evening garden (sometimes the evening is the only time the garden may be enjoyed) are overlooked in the general plan of brilliant borders and cool retreat from a midday sun.

Whether we have a balcony hanging from some high city wall, or broad acres that touch the forest, when we come to garden in the moonlight we must forget so many things we know, learn so much anew. We are gardening without color. The brilliancy of the border gives place to the moon's reflection on white petals, silvery, ethereal. Only blooms of cool light colors are seen by night. In the evening garden we deal in photographic black and white, in dense shadows and others not so deep, in bold outlines, tall spires that point the stars, broad low masses, in fragrances and dreams.

Above all things the garden of the evening hours is a garden of peace. No neglected weeding leaps from the shadows to shout its disgrace. If dandelions mingle with the lawn, they are cloaked in night. No clashing magentas fill our souls with dismay. But, upon the other hand, if our shadow forms have lacked wisdom in their choice, there are no brilliant hues to lead us on to happier contemplation.

In the garden that is seen only beneath the stars, we need take little thought for fineness of texture. Boldness in both leafage and flower is needed to be seen at all. Plants like the great white datura are beautiful then both for their shadows and for their gleaming whiteness beneath the moon's silvery touch, though seeming grossly coarse in many gardens of the sun.

Most evening gardens have their daytime guests as well. The choosing here must be a little wary, but with forethought the garden may be a thing of beauty for all the hours. Creamy Canterbury-bells, soft clouds of gypsophila, pale peonies, fragrant white roses, and stately lilies are beautiful at any time, whether they are woven together by the shadows of the night or backed by the greens of the daytime garden, while morning blooms of color may



The evening-primrose is a lovely bell-shaped flower which comes in white as well as in shades of yellow and pink



Whether in broad suburban acres or tiny city enclosure, nothing brings greater charm to the evening garden than does water, and this quiet pool is a particularly successful blending of art and nature

slip into the evening shadows, for the bold clumps of silvery whiteness are all the more charming for the mystic darkness in the shadows between. In using daytime blooms for evening shadows, choose dark colors — crimsons, purples, deep tones that will slip into the foliage. The red rose, which turns a daytime arch to dazzling color, in evening hours slips into the darkness of the night. A few of the lighter pinks and lavenders with the silvery overlay show well at night, and very pale lemon yellows help to relieve the dead whiteness of the daytime picture.

It may help in planning the garden of the stars to remember that the effect will be far more photographic than that of one beneath the sun — a dark print with detail lost in black shadows, or the gleaming whiteness of the moon's kiss on creamy petals. The softer shadows are made by lighter greens in foliage, or the grays of lavender, mullein, and the silver thistle. Lavender-cotton (*Santolina chamaecyparissus*) is also a good gray foliage shrub, and a little more feathery and graceful in outline than lavender, though they foil each other well. But use both tall and broad plants, the verticals and horizontals of the picture composition.

The suburban garden and the tiny one between high city walls needs must hitch their wagons to different stars, though both may well first look to the backgrounds that enclose them. The larger garden loses itself in shadows; trees, a tall hedge, bold shrubberies close the world away, and the garden looks out to the stars that are infinitely nearer than the highway beyond. The conifers make good shadows — the pungent pines, soft outlines of hemlock, stiff spruces, the always useful arborvitae, and the blackness of the yews. Hicks yew is a hardy upright species of recent introduction, while the English yew, where hardy, gives the broad dark outline. These, though, are things that must grow with the years, and that need room to spread as well as time to develop. We may place them for the future, but for an immediate screen some of the rapidly growing vines such as the Kudzu-bean (*Pueraria thunbergiana*), Dutchmans-pipe, and hop vine, lose their coarseness in the dusk. For less dense and more decorative effects there are the lighter-flowered varieties of clematis, while the fragrant picturesque wisteria in one of its white forms takes on an even greater beauty when touched with the moon's silver.

There are on the market two good whites of the large-flowering clematis type in Henry and the double Duchess



In spite of its size, the Coulter canyon-poppy (Romneya coulteri), with flowers from five to nine inches across, has a dainty airiness. It is a stout perennial herb in the North and shrub in the South, and is delightfully fragrant



Although small plants as a rule are not so effective at night, large sheets of Arabis are very striking against a rock wall or cascading down to the water's edge

of Edinburgh. These two will need winter protection. The shell-pink *C. montana undulata* is only a little less showy at night than the white, and is a happy touch of daytime color. Prepare the soil well and deep for vines, remembering that rapid growth draws heavily upon soil nutriment. The annual moonflower (*Calonyction aculeatum*) takes its name because of its evening beauty and fragrance.

In the small garden between high city walls, the shadow tracery of the vines against a light background can be made an effect in itself. A very small garden may sometimes be patterned after the patio type, for, after all, the final effect is much the same whether the enclosure is made by our own or a neighbor's walls. The vines take less room than trees or hedges, and a few smaller shrubs or clipped evergreens will add the mystic shadows, that beckoning on to something ever just beyond. White lilacs have fragrance, good contrast shadows, and beauty in the moonlight. Rhododendrons in the creamy shades — remember, an acid peaty soil for them — make bold foliage shadows. Southern gardens may use the creamy variety of oleander (Nerium), or the small Northern garden of patio effect may tub it and set it out among the potted plants, bringing it indoors through the winter.

White roses of course show best at night. Königin Luise is more vigorous and floriferous than Kaiserin Auguste Viktoria. Caledonia and Swansdown are among the newer Hybrid Teas, and the single Innocence is good. The Polyantha Gruss an Aachen touches its white with orange and pale pink tints, while the great single blooms of that vigorous climber Mermaid are not too deep a yellow for evening beauty. These last two roses hold very late, often blooming far into the fall.

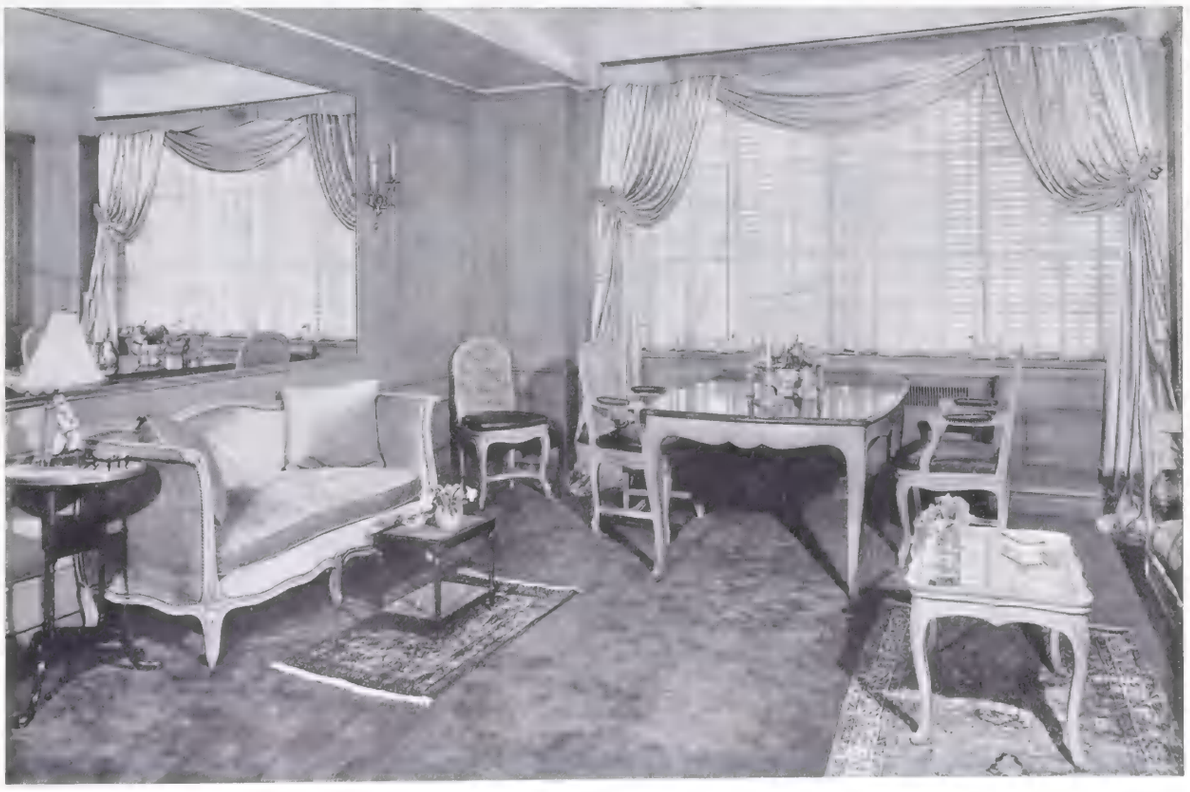
The datura has always been a stand-by of the night garden. This comes in both annual and perennial forms, and runs from prostrate plants to small shrubby trees. They are all more or less tender in the North, but may be stored in a cellar through the winter. Their large leaves and bold creamy trumpets of great size are very striking. The Cornucopia datura (*D. fastuosa*), with its triple trumpets six or seven inches long, is a much cultivated annual of four or five feet. *D. suaveolens*, the Angel-trumpet, is a tree-like Mexican shrub that reaches ten or fifteen feet in height. *D. meteloides* is the Sacred datura, and is a perennial that may be treated as an annual in the North. This is fragrant, and a native through our Southwest and Northern Mexico. The highways through some of the Southern mountain passes are beautiful in the dusk, lined with these bold plants with (*Continued on page* 314)

Photographs by G. W. Harting



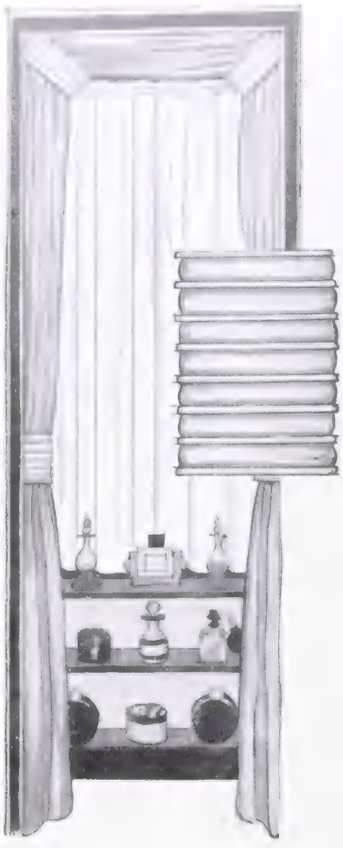
PANELED WITH MIRRORS

Three walls of this dining-room in the apartment of Mr. and Mrs. Bernard H. Ridder in New York are paneled with mirrors; the fourth has the large window in front of which the dining table is placed. The walls are painted a French blue-green, the table and chairs are antique French gray with green leather, the carpet is green, and the couches are covered with old apricot velvet and antique gold and green satin. The screen is an old Chinese one in gold and brown, and the draperies by Margery Sill Wickware are apricot satin with mirror cornice

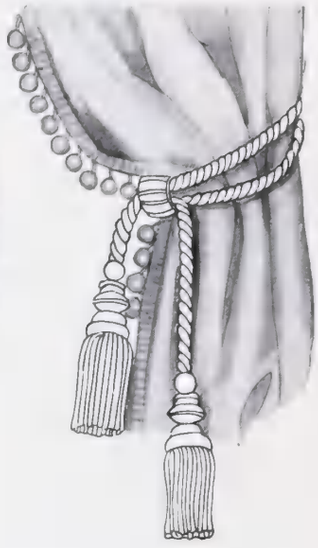


TIE-BACKS *assume New Importance*

as Draperies become more Individual



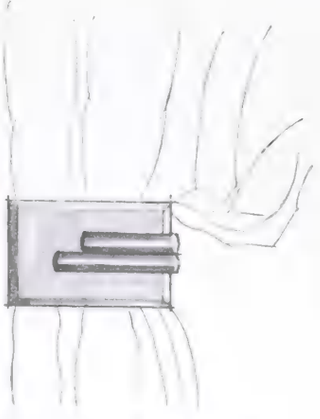
At the left, door draperies of peacock-blue Korean silk are caught back at the sides and at the upper corners with bands of stitched gold fabrikoid. Leila W. Stiner, Decorator



The drapery at the right is of blue satin trimmed with large pearls strung on fringe, and is caught back with a heavy blue cord and tassels. Bruce Buttfield, Decorator

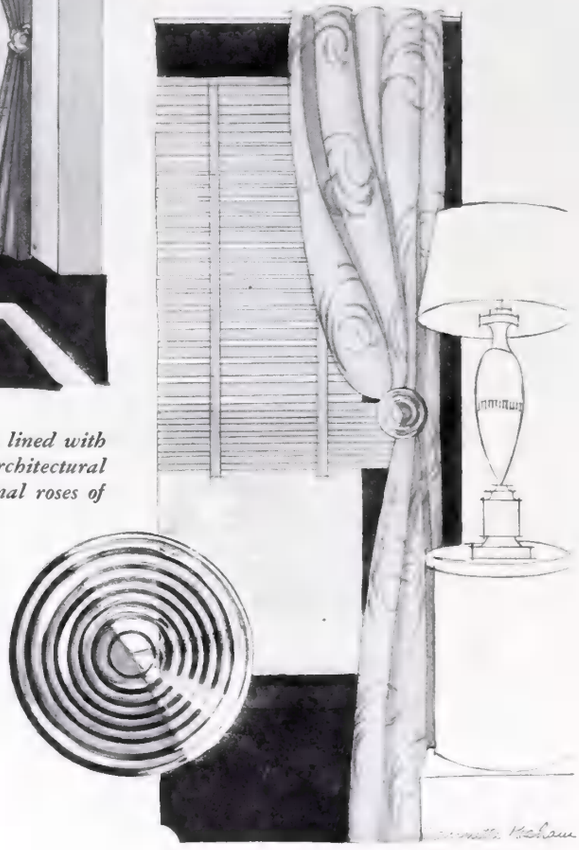


Below, a large circular tie-back of pink lustre holds curtains of the same dull pink with a pattern in dark brown. They are hung against dark brown walls with Venetian blinds of pink which match the ground of the curtains. Jones & Erwin, Decorators



For a modern effect there is the smart tie-back above, of sapphire glass and two chromium bands. Brownell-Lambertson Galleries, Inc., Decorators

Above, curtains of deep blue taffeta, lined with pillow ticking and stiffly pleated in architectural folds, are tied back with conventional roses of the same material. The window shade is of gold-colored linen and patterned in blue and tête de nègre roses. Christoph Castou, Decorator



A Buying GUIDE TO NEW FURNISHINGS



For a Garden Room and Loggia

ROOM ARRANGED BY STRAWBRIDGE AND CLOTHIER

A GARDEN ROOM and loggia such as this may open directly into the garden, on to a glazed porch overlooking the gardens, or into a covered garden court. This room has a tan, green, and black marbleized linoleum flooring and walls of a pinkish sand-colored stucco. The trellis mounted against the rear wall is sage green. Such a trellis may be used, as here, as a sort of back drop, or upon the walls of the room itself. Inside it will serve as a support for vines; outside for espaliered fruits. The rattan furniture is one of many types that might be used in such a room.

---

1. *The table is of rattan bound with black enameled cane and has a polished wooden top. This is 28" high, with top 18" x 40"*

2. *The rattan settee of comfortable proportions is bound with orange and green enameled cane. It is 68" long*

3. *The side chairs to match are bound with green enameled cane*

4. *The coffee table in front of the settee, of rattan, is bound with green and black enameled cane and has a polished wood top. It is 16" high and 20" square*

5. *The large pottery urns have a floral design in green, yellow, rose, and blue on a white background. They are 45" high*

6. *The folding chairs in the background are green with wooden slat seats and an iron frame*

7. *The table has a top of Italian tiles on a wrought-iron support. This is equally convenient for coffee or backgammon. It is 21" high and 17" square*



For a Sunroom or Game Room

ROOM ARRANGED BY STRAWBRIDGE AND CLOTHIER

THIS SMALL ROOM lies between the dining-room and living-room and hence makes an excellent place for games or after-dinner coffee. Its furnishings are equally appropriate for a sunroom for both summer and winter use. The walls are papered in a soft beige paper with formal floral designs and stripes in grisaille. The floor is green and white marbleized rubber tiling on which is a hooked rug of multicolored design. This can easily be rolled up and put to one side when the room is used for bridge or dancing.

8. *A polished iron lamp has trim and mountings of antiqued brass. The shade is white parchment with decoration of calla lilies painted in natural coloring*

9. *A turquoise-blue tile-top table at the end of the settee has a wrought-iron base in antique finish. Height 20"; top 8½" x 17"*

10. *A rattan settee 48" long, in Chinese Chippendale lattice, is painted oyster white. The loose reversible slip-cushion seat is covered with a glazed printed linen in reds, yellows, browns, and black, with white flowers, and is corded in white*

11. *The polished iron plant stand in the corner has shelves and rings to hold three plants. Height 52"*

12. *Armchairs to match the settee have loose slip cushions of the same material as that on the settee*

13. *The wrought-iron plant stand by the door, stained green, has places for two plants. Height 15"*

14. *Tiles in dark blue, white, and yellow form the top of this antiqued wrought-iron table. Height 20½"; top 12½" square*

15. *The side chair matches the settee and armchairs. This might be painted in vivid contrasting color if preferred*

16. *Turquoise-blue and yellow tiles make this wrought-iron coffee table unusually attractive. Height 22"; top 16½" x 25¼"*

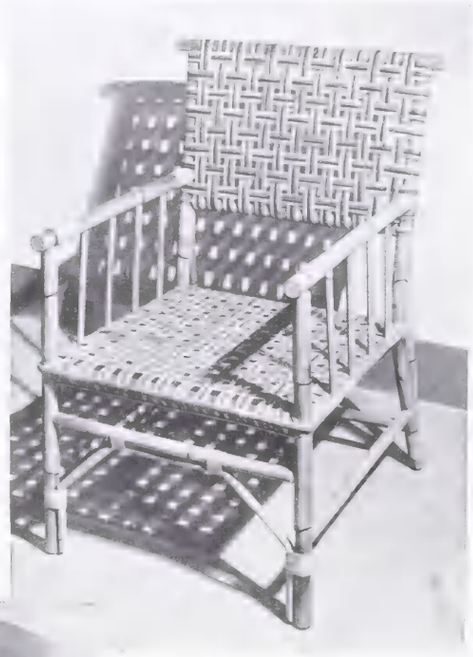
17. *The hooked rug has a white centre and a foliage border in flame, yellow-orange, greens, grays, and brown. Size 6' x 9'*



The pieces shown on this page are from BIELECKY BROS. [18], NEW YORK ART IRON WORKS [19, 20], MASTERCRAFT REED CO. [21], SONS-CUNNINGHAM REED & RATTAN CO. [22], HABITANT SHOPS [23].

19. *The satin-finished aluminum armchair below has spring seat and back covered in permatex to suit individual color schemes*

20. *The table in the same finish as the chair has formica veneer top and base. The base is designed to hold plants or a bowl of fruit. Height 25"; top 21" in diameter*



18. *Geometric in design, the smart lines of this armchair of rattan, bound with cane and with loose cushion seat of fabrikoid, will fit into any scheme*



21. *Oval cane and rattan and baked red enamel cane make the chair above, with woven back and seat, distinctive as well as comfortable*



22. *The armchair at the left, of extremely decorative lines, is bound with baked-enamel cane in black and red. The loose slip-cushion seat can be had in a variety of fabrics and colors*

23. *For the lover of more primitive types nothing can excel this furniture of peeled cedar. This armchair has a seat of half logs polished on top. Side chairs, stools, desk, and other pieces come in the same wood and finish*



Additional Suggestions for the two Preceding Pages



For a Sunroom or Game Room

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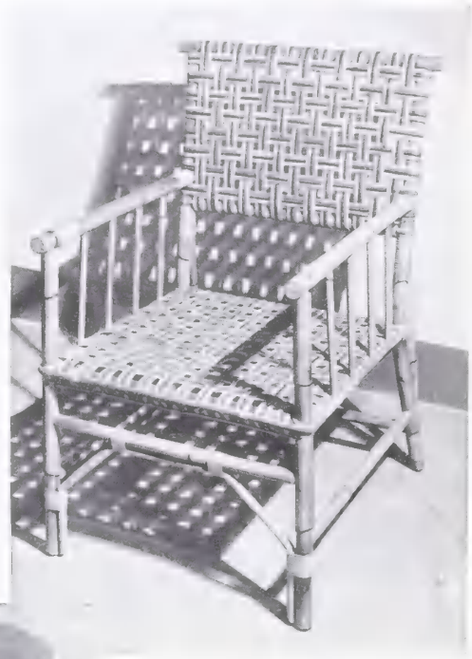
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23. *For the lover of more primitive types nothing can excel this furniture of peeled cedar. This armchair has a seat of half logs polished on top. Side chairs, stools, desk, and other pieces come in the same wood and finish*

Additional Suggestions for the two Preceding Pages

All the furnishings illustrated in this Guide are available merchandise. Museum pieces and imports have been generally excluded.



LINOLEUMS

In new Geometric and Tile Designs

24. *This marbleized linoleum in light and dark gray and green with smaller orange squares is suitable for many uses*

25. *A marbleized gray, green, mauve, and black pattern that is adaptable to almost any color scheme*

26. *This linoleum in a small orange, tan, and green marbleized geometric pattern is most attractive for enclosed porch or sunroom*

27. *A floor difficult to distinguish from real tiling is obtained by using this tile-pattern embossed linoleum in soft browns, tans, and black*

28. *Black linoleum with a spaced cobalt-blue diamond pattern is a smart floor covering for the more sophisticated porch*

Linoleums and rugs on these pages are from W. & J. Sloane [24, 25, 30, 33], Congoleum-Nairn [26], Armstrong Cork Co. [27, 28], Wm. Goodacre & Sons, Ltd. [29], Stern Bros. [31, 32], B. Altman & Co. [34].

For additional information send a self-addressed stamped envelope to Readers Service, *House Beautiful,* 8 Arlington Street, Boston.



RUGS

For Sunroom and Enclosed Porch

29. *A reproduction of a hooked rug in woven fibre has a narrow blue border and alternate striped and plain squares, with a floral pattern in gray, red, and yellow. Size, 9′ x 12′*

30. *A Belgian Mouzourk rug has a pattern adapted from our American Indians, in soft yellows, browns, tans, and white. Size, 9′ x 12′*

31. *Black and white stripes with a tufted design in red, yellow, and blue make this Moroccan rug of wool excellent with porch or terrace furniture. Size, 4′ 6″ x 4′ 7″*

32. *Garnet, green, and white floral patterns on a black background make this woolen rug of Eastern European origin (centre) extremely decorative. Size, 6′ x 9′*

33. *Modern in treatment, but adaptable to any setting, is this Belgian Mouzourk rug with dark brown background and flamboyant flowers in red, yellow, orange, and green. Size, 9′ x 12′*

34. *A woolen machine-made hooked rug of unusual charm for a garden room has geometric patterns in soft beige and black and sprigs of natural-colored flowers. Size, 9′ x 12′*

House Beautiful
April 1932

HIGH SPRUCES

II. The Summer Residence of Mrs. Dorothy R. Ellis at Haddam, Connecticut

BY ETHEL B. POWER

ELEANOR RAYMOND, ARCHITECT

RACHEL RAYMOND, DECORATOR

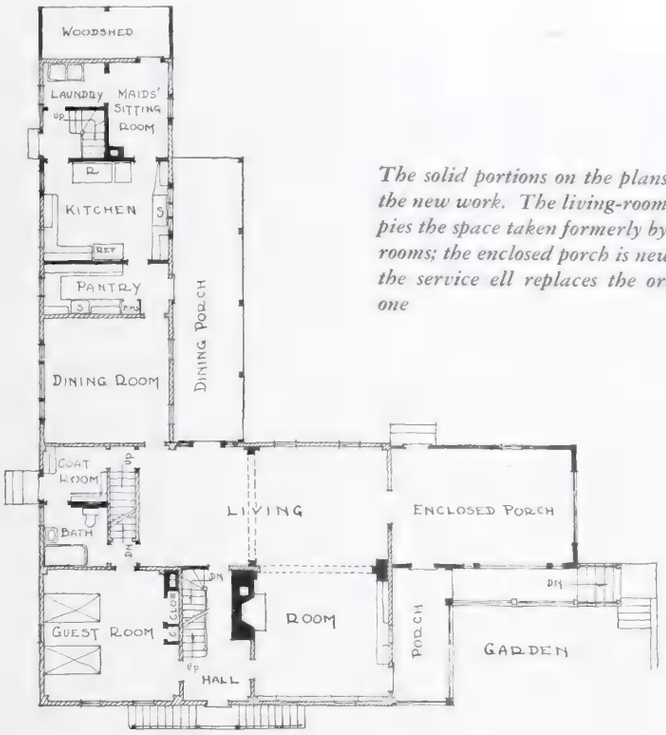
The problem of bringing High Spruces to the point of livability inside was entirely different from that of restoring it outside. On the outside (see Part I in the March *House Beautiful*), the task was to remould it to conform to the typical New England farmhouse, and in doing this, the house as it stood served to a large extent as guide. Inside, the plan of the original house offered but little help, nor was there paneling or woodwork or old fireplace to be preserved. The two stairways and the windows are the only fixed factors to be regarded, and these, with the definite desires of the family, determined the final plan.

The original house had two rooms, a parlor, and a bedroom on the right of the hall, a dining-room at the rear opening from this hall, and another bedroom at the left of it. In a long ell were kitchen and sheds. As the house was to be for summer residence only, and as the life to be led there would be free and informal, it was decided at once to turn the two parlors into one large living-room from which would open the enclosed porch. In a later evolution of the plan the former dining-room was also included, so that a room ample for games and dancing or several conversation groups resulted. The kitchen was then placed in the ell with dining-room, pantry, laundry, and maids' sitting-room. The bedroom on the first floor became the guestroom, with bath added where the old pantry had been. Between the bathroom and dining-room are a coat room and family entrance. This is reached by a door which opens from the entrance court and makes a

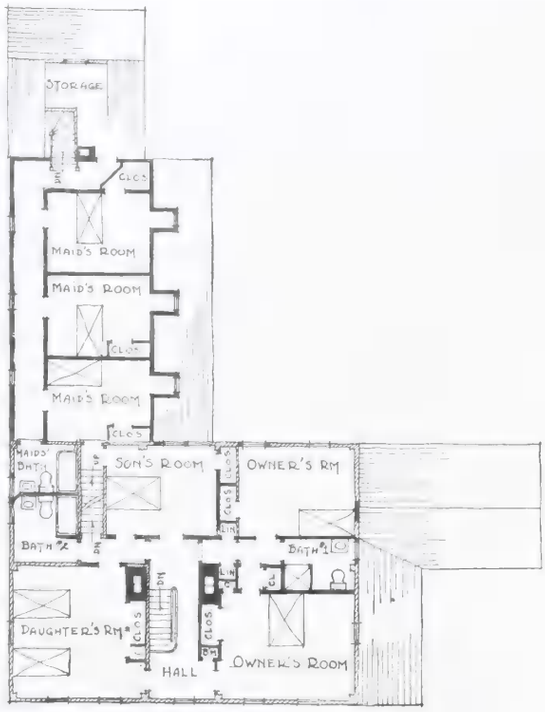
Photographs by Paul J. Weber



In the living-room the color scheme is set by the spirited painting found in the old house. This is rendered in tones of gray-green, blue, and soft rose-red on wood, and is now set into the panel over the fireplace



The solid portions on the plans show the new work. The living-room occupies the space taken formerly by three rooms; the enclosed porch is new, and the service ell replaces the original one



One end of the living-room is paneled in pine; the rest of the room has a paper with a white daisy design on a gray-green ground. The floor, which is practically rugless, has the original oak floor boards which are the same color as the paneling





At the windows are simple hangings of gold silk gauze which, with the outward-swinging, top-hinged, rust-colored blinds, give a warm glow to the room. The furniture includes several pieces of Pennsylvania provenance which have their original gray-green and plum-color paint





In the dining-room the walls are chartreuse, the lining of the cupboards and the floors are spruce-gum color, and the voile curtains green-blue and yellow

convenient quick passage to the house. It is also an ample repository for heavy coats and sweaters and other paraphernalia of a country house. This new plan lends itself particularly well to out-of-door living, for the long porch off the dining-room is used for practically all meals, and the enclosed porch off the living-room is the most popular sitting-room both day and night.

Although almost the entire interior of the house was torn out, and the new living-room bears no resemblance whatsoever to the original room with dark red wallpaper and an air-tight stove, there was one relic salvaged from the wreckage that has been made the keystone of all the interior furnishings. This is the painted panel that is now the living-room overmantel. This spirited painting depicts, according to the description found with it and now hanging framed beside it, the U. S. frigate *President* commanded by Stephen Decatur, which tried to break through the British squadron blockading New York in 1815. The well-preserved painting is in tones of gray-green, blue, and a soft rose-red, and these colors are repeated throughout the room.

The three original rooms, now the one living-room, are expressed by beams, and one of these beams serves to divide the paneled end from the rest of the room, which is papered. This paneling is of pine treated with an ammonia stain which has given it illusive tints of green over the warm wood tones, shades that are repeated exactly in the chintz of the armchair, while green appears again in the raw silk upholstery of the couch and in the two small rugs. It is difficult to describe these colors without making them seem too pronounced. Actually they are so subtle in tone



Outside the dining-room is a paved and screened porch where all meals are taken until the weather becomes too cold



The large enclosed porch is so well protected that it supplants the living-room in popularity. This porch has pale yellow walls, a sea-green coved ceiling, and duck curtains of a slightly darker green. Through the screen at the rear is a glimpse of the ping-pong house

and so adroitly distributed throughout the room that they permeate all its parts, giving it a mellowness that is like the bouquet of old wine. With this warmth there is also a feeling of clean spaciousness, due partly to the uncovered floor (except for two small rugs) and the simple curtains at the windows. The floor has the original old oak boards, which are the same color as the paneling. This repetition of color in such large important areas gives the room unity and restfulness. The curtains are gold silk gauze, and these, with the rust-colored, outward-swinging top-hinged blinds outside, give a further glow to the room.

The paper on the other end of the room has a conventionalized flower design of white daisies on a gray-green ground, with green and blue in the leaves. This is placed above a gray-green dado. Several pieces of painted furniture found in Philadelphia, with their original gray-green or plum-color paint, are used throughout the room. These are sturdy pieces and give the whole a pleasant solidity.

The living porch has walls of pale yellow matched boarding, a sea-green coved plaster ceiling, and duck curtains of a slightly deeper green. The two large screened openings give plenty of air, while the solid wall, broken only by the single window of regular size, makes it seem more like a room and at the same time offers protection from draughts. The wicker furniture is painted the same green as the curtains. Useful, as well as extremely attractive, is the floor, which is composed of large granite blocks and bluestone. These granite blocks are old sidewalk flagstones typical of this section of Connecticut.

The dining-room, although no less attractive than the other rooms, has yet suffered (*Continued on page* 311)



In the daughter's room there is a paper with a plaid design in gray, green, and butterscotch yellow, and these colors are repeated in the ruffled bedspreads. The floor is gray, spattered with yellow: the hangings are gold mist mohair

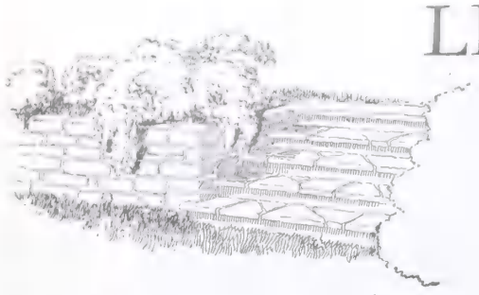


The smoking-room in the basement has pine paneling with the mouldings of the doors and the edges of the shelves painted green. The floor is black, the old beams and walls are whitewashed, the couch and chair are covered with green fabrikoid, and the hangings are of the same material in orange

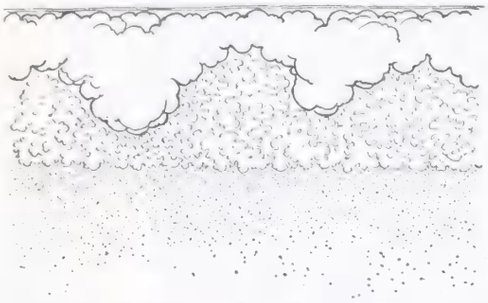


House Beautiful
April, 1932

LETTERS TO A BEGINNING



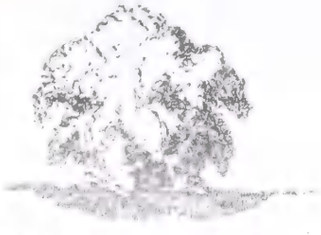
Forsythia suspensa is excellent for planting on top of a low wall



Plant the shrubs in your border in groups or clumps instead of rows



Beauty-bush is one of the greatest gifts of the Orient to American gardens



Viburnums in one species or another flower from March to July

IV. Shrubs for Border and Hedge

Dear Lois,—

Choosing shrubs for the border would be unalloyed delight if it were not for the law of limitations. When my imagination runs riot among all the lovely sorts I want to plant, and my common sense rises up and says, 'You know you have n't any place to put them,' I long for acreage instead of a single lot.

Since we can't plant everything, the logical step is to decide what should govern our choice. For myself, I should want as wide a range as possible in blooming season, and should make sure that autumn and early winter would be enlivened by glowing color in foliage, berries, or twigs. Though I could n't expect every shrub to be at its best all the time, I should choose those with good foliage and a pleasing habit of growth. Finally, with very few exceptions, my shrubs would be of such unquestioned hardiness that with a reasonable amount of attention in the way of food and pruning I could count on increasing beauty over a period of several years.

If you plan to depend largely upon such stand-bys as forsythia, mockorange, deutzia, weigela, and lilac, don't buy just any forsythia, mockorange, and so on. They come in many varieties, some infinitely better than others, and a good variety takes no more space and care than does an ordinary one. Those who have known only the old forsythia, for instance, will be delighted with the Showy Border forsythia (*F. intermedia spectabilis*), a tall shrub of graceful habit, which in early spring is a mass of gold. *Forsythia suspensa* is an excellent kind for training against the house or for planting on top of a low wall.

Thunberg spirea, from Japan, is an attractive early flowering shrub about three feet in height. It is of slender, twiggy growth, with spreading branches covered with white flowers. Following the blossoms comes a bright green, feathery foliage which in late autumn turns orange and scarlet. *Spiraea arguta*, a hybrid of *S. thunbergi*, blooms about the same time, is hardier than its parent, and is exceptionally free-flowering. It forms a dense bush about six feet up and across, with foot-long sprays of white flower clusters. Following these early spireas are many excellent later-blooming species. *S. trichocarpa*, from the Diamond Mountains in Korea, is a compact, rounded bush about six feet in height and perhaps ten in breadth, with arching sprays of blossoms. *S. henryi*, of looser form, is about ten feet, and *S. veitchi* reaches a height of fifteen feet, but unlike most spireas is less broad than tall. All the spireas have a very twiggy habit of growth which, unless freely pruned, soon takes on an untidy appearance. They need sunshine and full exposure, and prefer a good cool loam, though they accept ordinary soil very good-naturedly.

Beauty-bush (*Kolkwitzia amabilis*) is a treasure either for foundation planting or for the border. Absolutely hardy, graceful in habit, with its myriads of dainty, tubular pink blossoms, it is little wonder that E. H. Wilson, who first introduced it into this country, terms it 'one of the greatest gifts of the Orient to American gardens.'

Another gem is the early flowering fragrant viburnum (*V. carlesi*), an open bush four or five feet high and more through, with dense clusters of rose-red buds and waxy

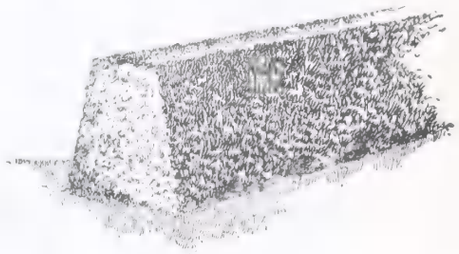
GARDENER

from Hilda Teague Hill

white flowers which give out a delightful fragrance. It is perfectly hardy, but for long life should be grown from cuttings rather than grafted. I don't know any one group of shrubs more generally satisfactory than the viburnums. All have handsome foliage and a pleasing habit of growth that needs almost no pruning. In one species or another they flower from March to July, and many have conspicuously beautiful fruits of red, black, or blue, or a combination of colors in different stages of ripening. *Viburnum cassinoides*, for example, a compact shrub of from five to ten feet in height, has clusters of cream-colored flowers followed by fruit which changes from yellow-green to pink and finally to blue-black, all three often showing in the same cluster. *V. americanum* has a mass of white bloom, translucent scarlet fruits which last far into the winter, and foliage which in autumn turns to orange and crimson. *V. dilatatum* is of medium size, compact and shapely, with broad clusters of flowers in late June, followed by astonishing quantities of small, bright red fruits. *V. tomentosum*, a large shrub with wide-spreading branches, is strikingly beautiful with its large, flat white flower clusters displayed against its dark green leaves. There are a score or more of others that I might have named, almost all of them good. To show their full beauty, give them plenty of room.

The bush honeysuckles (Lonicera) are another delightful group of shrubs, easily obtainable, not a bit temperamental, and most of them entirely hardy. The small, creamy-white blossoms of *Lonicera fragrantissima* push forth very early, before the leaves appear. They are not showy, but have an entrancing fragrance. The red fruit ripens in summer and the foliage holds until late. This shrub is some six feet in height and four to six feet through. The Tatarian honeysuckle (*L. tatarica*), hardy even in the colder parts of Canada, will reach a height and breadth of twelve feet if given proper conditions. It has many forms and hybrids; of these the variety alba, with white flowers, and rubra, rosy red, are perhaps the best. The blossoms are followed by plentiful red fruits. 'A shower bouquet of gray and pink' aptly describes blueleaf honeysuckle (*L. korolkowi*), a gracefully arching, loose-spreading shrub of six or eight feet. Its foliage is pale gray, the flowers pink, and the fruit red. *L. morrowi* with its profusion of white flowers and scarlet fruits sometimes has a spread of eighteen or twenty feet, with a height of only half as much. *L. maacki* and its variety *L. maacki podocarpa*, the latest of the bush honeysuckles to ripen, are handsome shrubs with sprays of white flowers and bright red fruits.

For beauty and profusion of berries the cotoneasters (pronounced co-to-ne-*as*-ters) are unsurpassed. The majority of them are hardy, and are not hard to grow if they are given loamy soil and a well-drained location with full exposure to sun and wind. Own-root plants are vastly more satisfactory than grafted ones. They vary from a prostrate growth to a height and spread of twelve feet or more. *Cotoneaster racemiflora soongarica*, a rounded shrub of some ten feet in height and diameter, has a wealth of spirea-like white flowers, thickly set coral-pink fruits, and gray-green foliage. Its close relative, *C. hupehensis*, eight to ten feet high and from ten to fifteen feet through, has, as its discoverer, E. H. Wilson, describes it, 'whip-like, arching and spreading branches which form fountain-like masses of white in early summer.' It has dark green foliage and in autumn myriads of crimson berries. *C. divaricata* has pinkish, inconspicuous flowers, followed by a profusion of bright red fruit in clusters, and is from five to eight feet high and broad. Of the lower-growing species, *C. horizontalis* is perhaps the most generally dependable. It is most effective when planted in the rockery, or on or against a wall or stonework. *C. lucida* and *C. acutifolia*, both with black fruits, make excellent (*Continued on page* 312)



A clipped hedge should be broad at the base and taper slightly toward the top



Cotoneaster racemiflora soongarica (left) Viburnum opulus (centre), and Forsythia intermedia spectabilis (right) are good varieties of these invaluable shrubs



The trench for hedge plants should be large enough to take the roots without cramp

Photographs by Burr Church

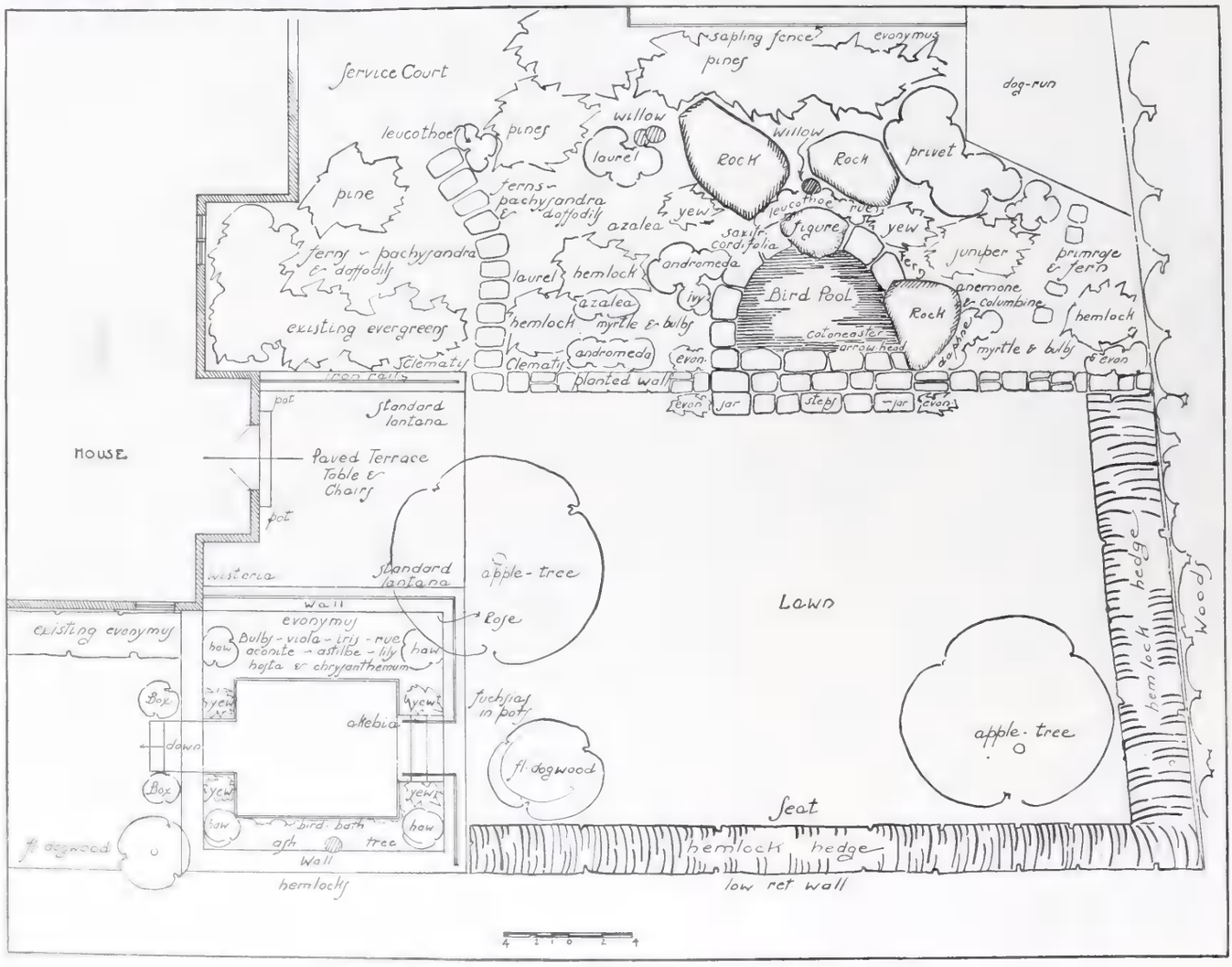


COMBINING BOTH FORMAL AND INFORMAL PLANTING

The Garden of Mrs. William Adams Copeland
Chestnut Hill, Massachusetts

MARY P. CUNNINGHAM
Landscape Architect

The dining-room terrace with potted plants of agapanthus, standard lantanas, jasmine, pittosporum, and orange trees leads directly to the green lawn, while a balcony above is brought into the picture by the use of smaller pots. The little garden at the side, although shaded by an ash tree, has such spring flowers as columbine, Campanula, Heuchera, Platycodon, Viola, and other semi-shade plants, all in small groups to express the scale of the tiny garden





An existing ledge was the inspiration of the pool garden. Outcroppings of ledge were cut out of the lawn area and placed to look like natural rocks. Between these a shallow pool was built under the existing willows. Evergreens form the framework of the planting, with a succession of bloom in the details, from the early trillium and large-leaved saxifrage in the spring to Japanese anemone in the fall, and even into winter with bright berries of euonymus and cotoneaster



Photographs by Cecil Seymour



The ship room is a never-failing joy for the small boy whose hobby is boats. In this room in the home of Mrs. David Woodcock, the murals have been painted by Frank Hubbard. They are over a bright blue dado which has a curving top to carry out the effect of waves



THE CHILD'S ROOM

A Room of One's Own is as important for the Child as for the Grown-Up

BY DOROTHY SEYMOUR

It is acknowledged to-day that environment plays an important part in the life of a child. Authorities on child psychology say that children learn more in the first five years than at any other period, and that their early associations have a tremendous effect on their lives. Modern parents, therefore, conscious of this fact, plan the furnishings of their children's rooms to stimulate their imaginations and to create an inherent sense of good taste. As an example of this, the buyer of a children's furniture department observed a small tot trying first one chair and then another, with all the seriousness of a person many times her years. The buyer guided her to what she considered one of the choice chairs in the department, a small armchair upholstered in a robin's-egg-blue washable fabric. 'Don't you think this is a lovely chair?' she asked. The little girl looked at it gravely for a moment and then replied, 'Yes, it is a nice chair, but it would n't go in my room.' The buyer was unfortunately too taken aback by the answer to ask what would go, but it was evident that even at the



1. *Blue boats with orange sails and brown boats with yellow sails, playful fish, white lighthouses, and rippling waves all make this paper ideal for a boy's room*

2. *A French-blue semi-glazed percale has pink ribbon with darker blue edge and pink, yellow, and mauve garden flowers tied with ribbon*

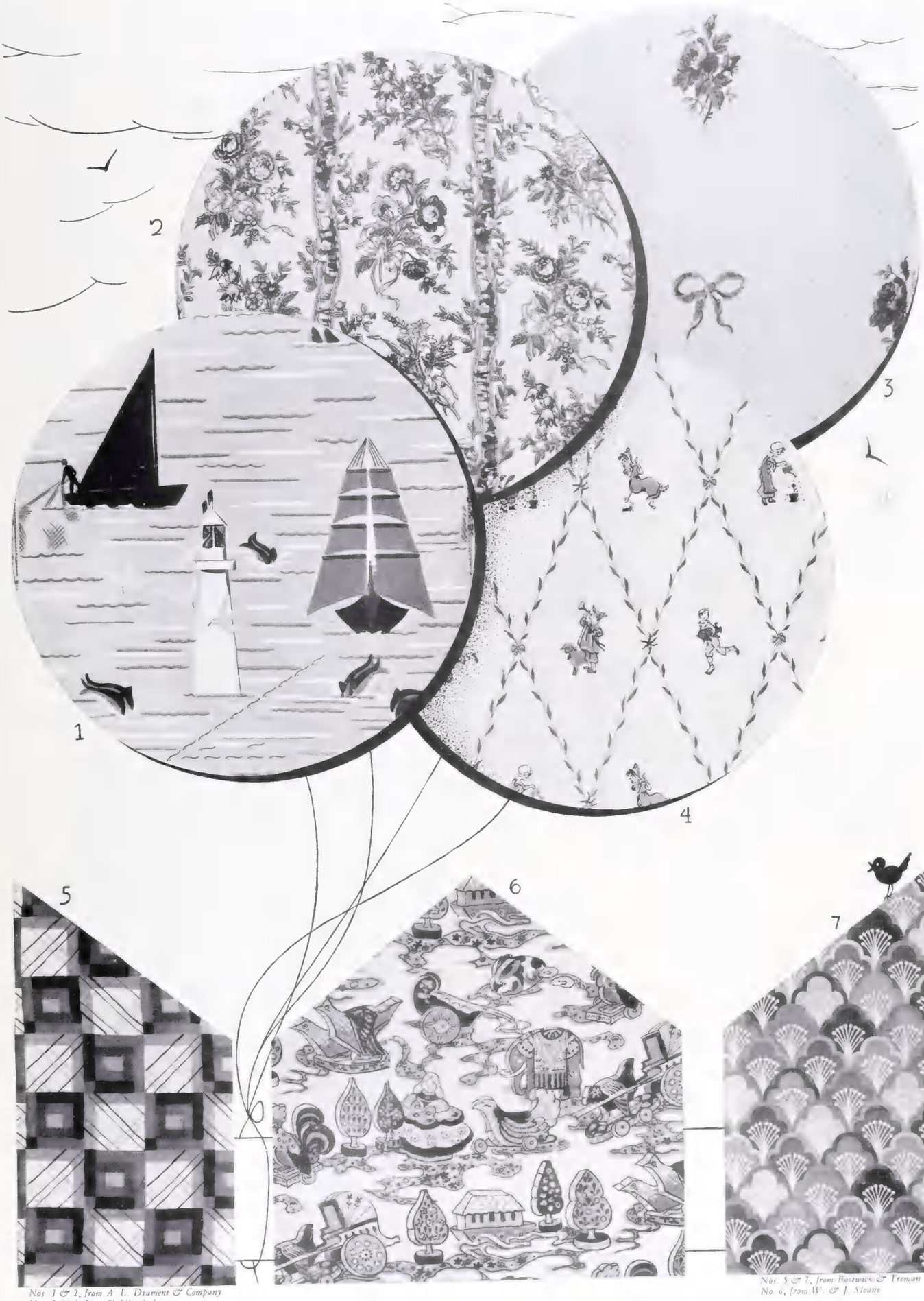
3. *A little girl would delight in this two-toned cream paper on which are alternately spaced pink roses and blue bowknots caught with sweetheart rosebuds*

4. *This paper with diamond design of peach-colored leaves on a deep cream background has gay little figures from Kate Greenaway's illustrations for Mother Goose*

5. *The boy's room of maple or pine could have no pattern more appropriate than this semi-glazed chintz in patchwork design in red, yellow, and orange, blue, green, and mauve on a cream ground*

6. *This hand-blocked linen printed in reds, blues, greens, and yellow will delight the heart of any small child*

7. *For a Colonial room for a young girl, curtains and bedspread of this semi-glazed chintz in rose, French blue, yellow, orange, green, brown, and white would be most attractive*



Nos. 1 & 2, from A. L. Diament & Company
Nos. 3 & 4, from Childhood, Inc.

Nos. 5 & 7, from Boutwick & Treman
No. 6, from W. & J. Sloane



These murals in the house of Mrs. John E. D. Rhorback were painted by O. Krause. They show Mother Goose scenes painted in simple technique, but in an imaginative manner. Francesca Bostwick, Decorator

age of three the child had by association and environment learned a valuable lesson in suitability.

The child's room should above all things be practical and attractive — not so much from the adult's point of view as from the child's. This room is his castle, and if he has had a hand in the selection of the furnishings, he will enjoy it far more and it will be a valuable experience for him. This room is primarily a place in which to play, to learn, and to grow, and nothing should discourage this objective. It is the one place where 'dos' instead of 'don'ts' should reign, and it is for the mother or the decorator to see that its practical features are combined in so attractive a way that this happy state of affairs can be realized. There should be finishes that are not easily marred, wall surfaces that are easily cleaned, floors that won't be ruined when the painting water accidentally spills, and furniture scaled to the occupant's size.

For the floor, linoleum is perhaps the most satisfactory medium, for it is easily cleaned, will stand the hardest usage, and provides a safe footing for the small toddler. Its colorful effect alone recommends it. Interesting designs can be obtained on a plain surface with inserts, in bright colors, of animals, alphabets, numbers, and outlines for floor games, such as checkerboards and hopscotch courts. Small scatter rugs of the hooked types and chenille or wool rugs in juvenile designs add interest and warmth to the room. Large rugs or all-over carpets are to be avoided because of the cleaning problem.

There is an infinite variety of treatments for walls. Plain painted surfaces, with interesting color contrasts for the woodwork, provide a pleasing background for colorful pictures and gay chintz or cretonne curtains. Wallpapers that tell a story provide an inexhaustible fund of interest and entertainment to the child. The modern designs with small motifs are very effective. Wallpaper should either be shellacked, or a washable wall covering should be used, for it is amazing what a fascination walls have for the



small child with a pencil or crayon. Much trouble of this kind can be avoided by providing a blackboard, and while this does not come under the head of wall coverings, it will give pleasure as nothing else will. The blackboard may be effectively placed on a door panel so as not to interfere with the wall treatment or the placing of the furniture.

Painted murals present a most attractive and individual treatment for walls, for they can be (*Continued on page* 306)

HOW TO DO IT

NOTE: *Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, valuable compilation of facts about building, equipping, and finishing the house will be acquired.* — THE EDITORS

THE PLANT WINDOW

A DESIRE to grow plants under glass may be indulged by anyone possessing a window and sunshine. Without becoming involved in structural change of any kind, a plant window may be developed by the simple installation of shelves at the sill line and at intervals above to take advantage of the full area of glass.

The shelves above the sill line should be inconspicuous, a condition met most successfully perhaps by plate glass held on metal brackets painted to match the woodwork. A thickness of $\frac{3}{8}''$ is required for spans as long as the 3′ span shown in Figure 1. For short spans $\frac{1}{4}''$ is probably thick enough, although $\frac{3}{8}''$ is always safer.

The shelf at the sill line should be of wood and strong enough to hold the heavier plants. Although not absolutely necessary, a glass shelf covering this wooden one serves to protect the paint against water and marring from the heavy pots.

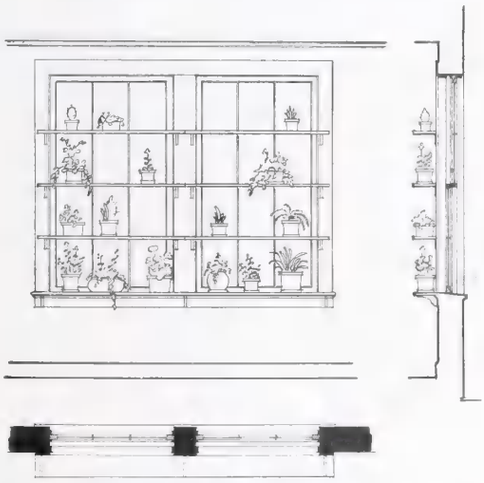


FIG. 1. *The simplest form of plant window is this one where shelves of plate glass supported on metal brackets are placed across the window. The lowest shelf is of wood, strong enough to hold the heavier plants*

Necessitating a few exterior changes, but without change to interior plaster walls or wood trim, a bowed window which, although having but slight projection, will catch the sun from a much wider radius may be substituted for the existing sash and mullion. See Figure 2.

By cutting through to the floor, but still without excessive structural change, a full bay window with cupboards below a counter at window-sill height may be developed as shown in Figure 3.

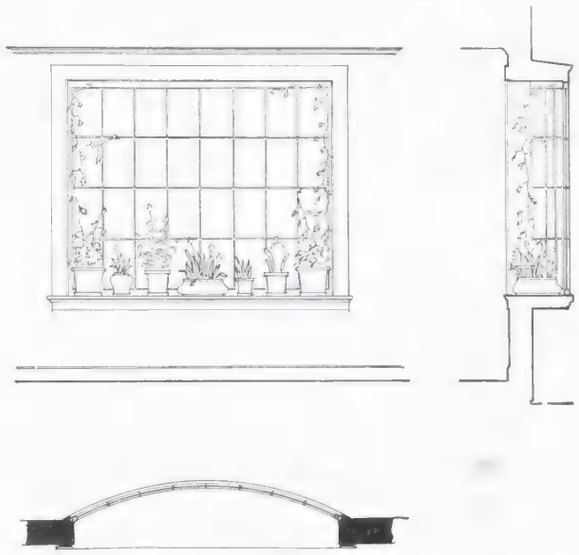
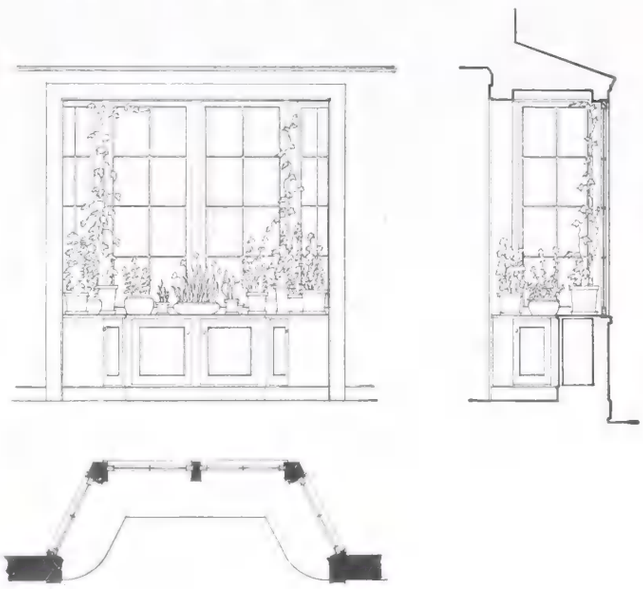


FIG. 2. *A bowed window such as this will necessitate a few exterior changes, but none on the inside if it replaces an existing window. It will catch the sun from a wider radius than the flush window*

FIG. 3. *Below is a bay window, which will require a greater structural change than the one above, but which will give a larger amount of space for plants as well as cupboards for pots and tools*



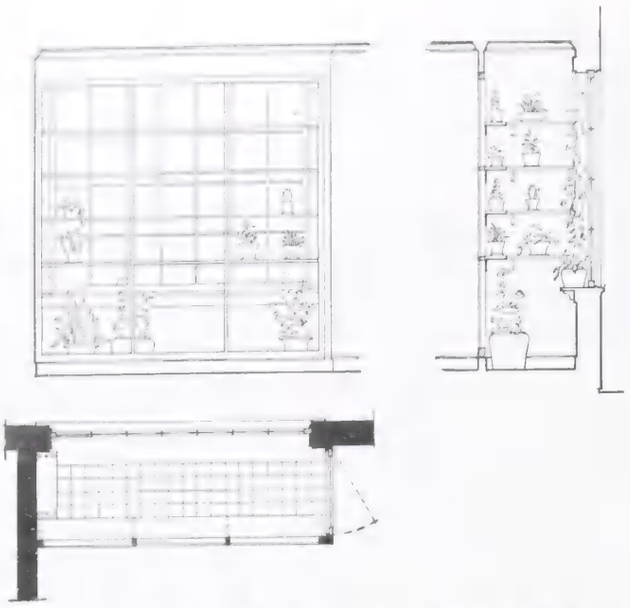


FIG. 4. *When there is a window close to a side wall, a glass partition, as suggested above, may be built to make a small plant room*

Should the windows chance to be close to a side wall, a small plant room fitted into the corner of the existing room may be successfully built with glass walls and door, as shown in Figure 4. Such an arrangement increases the number of plants cared for, makes possible, through proper ventilation, a more even temperature for the plants, and is a slight aid in keeping the moisture on the plants from being evaporated by the dry air of our generally overheated rooms.

If desired, a large fixed sash may be substituted for a group of windows, but, if used, some section of it must be built to open, as one of the best features of this arrangement is the possibility of ventilating the plants without seriously affecting the room temperature.

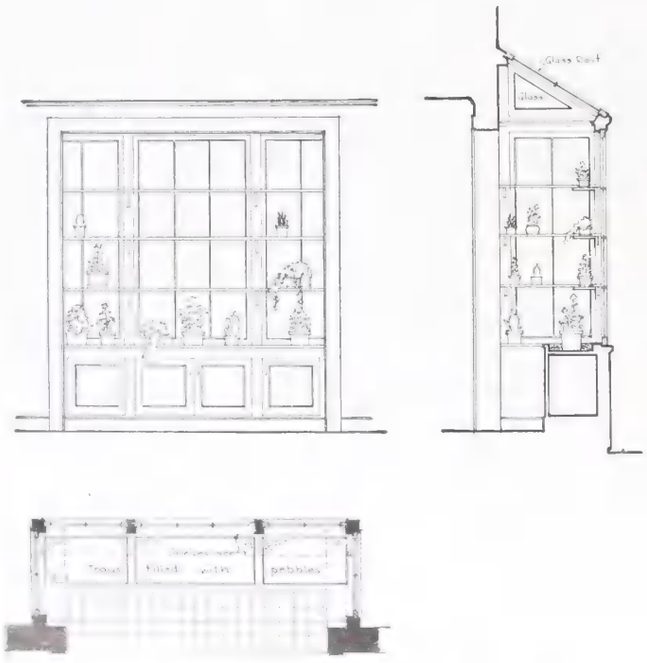


FIG. 5. *The most elaborate step, short of a conservatory, is this bay with three sides and roof of glass. Shallow metal trays are here set down into the counter and filled with white pebbles for holding plants*

When working with large glass surfaces and long runs of shelf, however, adequate care must be taken to provide intermediate posts to take the number of brackets necessary to hold the shelves. Even very moderate-sized pots will average from 2½ to 3½ pounds in weight, and the total weight of a plant-loaded shelf can be carried by plate glass only if the spans between supports are relatively short.

The final step, short of a real conservatory, is probably the projecting bay window with three sides and roof of glass, as shown in Figure 5. A feature of this window, as drawn, is the use of shallow lead or copper trays set down into the counter, filled with white pebbles in which to set the plants. These pans catch the overflow from watering, which not only simplifies the process itself, but, since they hold the moisture, makes possible less frequent waterings. The problem of adequately watering house plants is a real one, and anything which can be done to simplify matters is a step in the right direction.

Clay tile, rubber tile, linoleum, Formica, and Vitrolite are some of the possible materials for use in building counter tops which are not only impervious to marring and water spots, but artistically pleasant as well. Properly handled, they may even become the feature of the room.

When the bay is adequately featured, a floor of clay tile, rubber tile, or linoleum will prove a satisfying protection against the often disastrous results of water dripping or overflowing on to wax- or shellac-finished hardwood floors.

THE CONSTRUCTION OF YOUR FIREPLACE

[*See page* 263]

WHAT goes on behind your fireplace mantel need be no mystery even to the layman, and if you are on hand to watch its construction as it is built into your house, it will look like simplicity itself. The number of faulty fireplaces in existence, however, would indicate that it is not always as simple as it looks. It should be simple, however, for the successful fireplace is only a matter of proper design and careful building.

To-day the manufacturers of metal fireplace equipment publish measurements which all may read. The essential part of this equipment is the throat and damper, and, as the details of its construction vary, so must the masonry construction into which they are built vary to meet them. The measurements of one manufacturer may vary in some particulars from those of another, and it is not safe to assume that measurement charts and equipment are interchangeable. What you may assume, however, is that equipment of a reliable manufacturer, combined with its own chart and used with care and intelligence, will result in a fireplace whose success is assured.

Reduced to its simplest terms, these are the important points to be considered in constructing your fireplace. First, the size of its opening. Practically every part of the fireplace has a definite relation to every other part, but these relations are determined by the size of the opening. Choose your opening in relation to the size of your room — not too small to be effective nor so large as to give off more heat than the room can absorb, but of a size both to work well and to look as though it belonged. An opening placed on a long wall of a room may be a little wider than on the narrow wall, but for the living-room of the average small house, 2′6″ to 4′ covers the limits of choice in width.

Having determined on the width, your height is automatically limited, but there is still some degree of choice allowed. It is generally lower than its width, being pretty well fixed in actual practice to between 30″ and 34″. Fireplace openings having a height greater than their width require greater draft to carry off the smoke.

The width of our opening, then, is a variable dimension *A*, as shown on the plan and elevation, and its height a slightly more

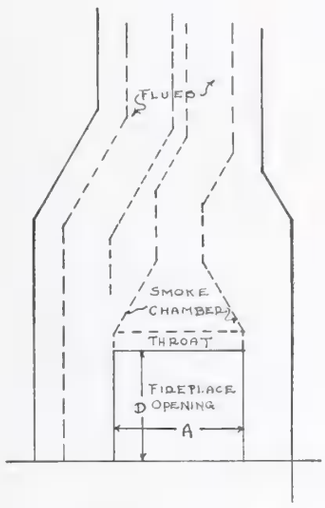
limited but still variable dimension *D*, as shown on elevation and section. Its depth *C*, as shown on plan, should follow the rule of never being less than half its height or deeper than 24″ under any conditions. Too little depth tempts the smoke to blow out into the room instead of going up the chimney. Excessive depth permits all the heat to go up the chimney instead of coming out into the room. As a further aid toward throwing the heat into the room, the side walls should be splayed and the back wall slanted toward the front.

There is disagreement as to the amount of splay advisable, but making the measurement of the rear wall *B* on the plan two thirds of *A* seems a good rule to follow. In this drawing the splay starts at the junction of fire brick and facing, which in this case is 4″ of brick. This is the usual method, although the slightly more fussy method of mitering the brick so that the splay starts at the very front corner is, in the opinion of most good designers, the more attractive method.

The construction of the back also varies in practice. Curving it, however, is dangerous and has a tendency to throw the smoke into the room. A straight slope to within a height of three to six or seven brick courses above the floor (*E* in section) seems to be the more generally accepted method.

The sides, back, and underhearth should be of hard-burned fire brick or some other fire-resisting material. The facing and that part of the hearth which projects into the room may be of a variety of materials.

The masonry hearth is supported on a 4″ brick trimmer arch or a reënforced concrete slab. The front wall of the supporting masonry generally lines up with the working masonry above, although many masons feel that lining it with the front surface of the facing material gives better support to the facing, especially if the facing is brick.

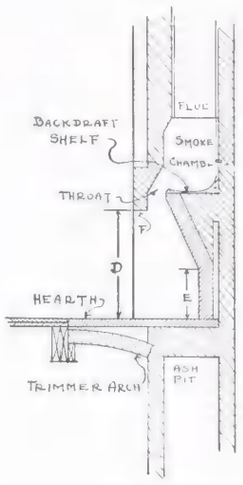


The height of the fireplace opening is important; it is generally lower than its width and is usually fixed in actual practice to between 30″ and 34″

The depth of the hearth is generally about equal to the depth of the fireplace, although some require a minimum of 20″. Some building ordinances require the length of the hearth to be 2′ longer than the fireplace opening, but frequently it is made to line with the facing.

Generally there is set in the floor of the fireplace a metal ash dump which opens into an ash pit with a metal clean-out door at its base, but its use is for convenience only and it is not essential.

Above the fireplace opening there are vital considerations, not the least of which are the proper proportioning and the location of throat and damper. The use of a metal throat and damper placed as directed by the manufacturer removes all worries at this point and is to be recommended. If you build without it, best results will be obtained if you keep your soffit *F* only one brick course, or 4″, wide. Start your throat some 3″ to 8″ above the soffit and slope the opening at 60° to the horizontal. The throat area should be one and one-fourth times the area of the flue, the length running the entire length of the opening and having a minimum throat width of 3″ and a maximum of $4\frac{1}{2}$″.



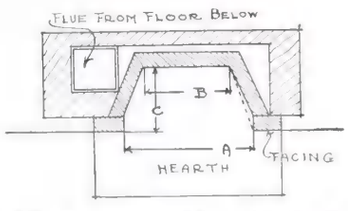
This section of a fireplace shows the throat, smoke chamber, and the splay of the back, all important features in correct construction

The sloping of the back has formed a back-draft shelf which is highly effective in deflecting down-draft, and its value is further increased if the shelf is given a sloping surface of mortar. Smoke from the flue goes through the throat into a smoke chamber, the width of which at the bottom should be the entire width of the fireplace opening, its sides being sloped again at an angle of 60° to the horizontal, if possible, and never less than 45°, till they join the flue at the centre. The inside surface of this smoke chamber should be smooth and so is generally parged with fire clay or lined with a heavy coat of cement mortar, or a metal lining is sometimes used.

The flue in its turn is most important. In size, the net flue area should be 8 per cent of the fireplace opening, or, to say it differently, the fireplace opening should not be over twelve and one-half times the net area of the flue.

Better practice lines all flues with terra-cotta flue lining. If flues must be deflected, the deflection is only started *above* the smoke chamber. Flues are deflected from the vertical as little as possible and never more than 45°. A rectangular-shaped flue is less efficient than a square one, and a square less than a round, but the square and oblong-shaped flues permit less-expensive masonry.

The flue area should be kept the same size throughout its entire length, although its size is sometimes modified by its length, for draft from a tall chimney is stronger than from a short one. The flue should be carried at least 3′ above a flat roof and 2′ above the highest ridge, but these are details of chimney construction — details, to be sure, too closely allied to the success of your fireplace to be ignored, but beyond the scope of this very limited discussion.



The depth of the fireplace should never be less than half the height or greater than 24″. The flue should be 8 per cent of the fireplace opening and should be lined with terra-cotta flue lining

PLEASE TELL ME . . .

EACH MONTH *we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply*

Q. We are building a modified English house, very simple in design, out of reclaimed brick. The interior trim is to be oak, stained brown. What type of wall and fireplace is appropriate in this house? The prevailing style seems to be rough-textured walls and stone fireplaces, but both of these features seem to me too heavy for a small house such as ours is to be.

A. We quite agree with you that the present tendency to finish rooms of English character with a very heavy-textured plaster is unpleasant, whether the house is small or large, but especially unpleasant when the house is small. We also believe that stone fireplaces should be used with considerable care. In using oak trim, do not stain it dark brown. Give it a very light stain, just enough to remove the rawness of the new wood, which gives a soft gray-tan color, or have it fumed so that the wood has a distinctly grayish bloom on it. Use only a thin coat of wax on this. Your walls may then have rather smooth-finished plaster, softly tinted, and the dining-room and bedrooms may have wallpaper which harmonizes with the tone of your woodwork. In a room which is rather crude in its detail and where plaster walls are used, a simple hand-hewn beam set into the plaster, similar to, although not quite as crude as, the very old one shown on page 513 of the December 1931 issue of the *House Beautiful*, would work out very nicely. Another possibility would be a pine-paneled treatment at the fireplace end of your room, similar to the one on page 507. A third suggestion is a simple rolled moulding in wood, precast stone, or real cut stone, similar to that shown on page 485. Lights in wrought iron and in the more simple designs in brass should be a happy solution of the lighting problem in a house such as you describe.

• • •

Q. Would you be good enough to let me know what is the best way to get English ivy to start running up a concrete wall at the foot of which it is planted? I might add that the ivy plants I have in mind were only planted this fall, and of course have not had any opportunity to become established yet.

A. You do not tell us whether your concrete wall is a new one. If so, it is often quite difficult to get ivy started, as there is some property in new concrete which repels the plant. The only suggestion we can offer is to keep the concrete wall behind the ivy moist and to use props to hold it in place. This can be accomplished by stringing up the ivy on sticks until it becomes long enough to adhere to the wall of its own accord. With an old concrete wall, it is not necessary to keep it damp, but the same method of stringing up the plant may be used.

• • •

Q. My garden pool leaks. Can you tell me how to remedy this difficulty?

A. If the fault is a structural one, — that is, if the pool is badly cracked, — we suggest that you consult a local mason, who, being on the job, could advise from actual observation. If, however, the leaks are caused by a porous cement mixture which absorbs the water to too great a degree, the application of a waterproofing compound might solve the difficulty. It is possible to obtain such a compound to which a coloring pigment can be added, and which is recommended especially for garden and swimming pools, as it is not harmful to plants or fish or poisonous to humans.

• • •

Q. Will you please advise me if there is any method whereby tile now on the walls and floor of a bathroom can be removed and relaid in another room?

A. We are very sorry to advise you that it would probably not be possible to remove the tiles now on your bathroom walls and floor without cracking or breaking the bulk of them. A very careful workman with delicate tools and plenty of time might be able to save some of the tiles, but the labor charge for doing this work would probably be so great that it would be cheaper in the end to buy new tiles for the new location. We assume that your tiles are glazed and set in cement, but this also applies to other types of tiles. If your floor is ceramic, we doubt if it could be taken up without hopelessly mutilating the small pieces. Ceramic tiles are assembled in patterns and backed with paper by the manufacturers, and are laid in cement after being applied to the floor. Thus the small pieces are so firmly set in place that removing them intact would probably be impossible.

• • •

Q. I must reputty my small-paned windows in the spring. The sash was not properly painted originally, which has resulted in the putty falling out. The old putty, though once painted or stained brown, became quite whitish in time, but being in rather bad condition, it was not practical to repaint it. Now I should like to mix perhaps burnt umber with the new putty to ensure its being brown even though a coat of paint were applied to its surface. Please tell me if this is practical and what proportion to use. Should this burnt umber be dry or mixed with oil, or would the use of this color impair the putty?

A. Good putty is nothing but a combination of bolted whiting and pure linseed oil. Therefore, if you wish to mix oil colors — burnt umber or any other color — with the putty, it would do no harm. In an already mixed putty, the additional oil will spoil the proportion of oil and whiting, making the putty runny, so that this will have to be counteracted by adding a bit more whiting to use up the oil in the color. Properly mixed, however, the finished product should be quite as good for use as uncolored putty. In applying the new putty, be sure that the sash underneath has been painted, otherwise the wood will dry out and absorb the moisture from the putty, making the putty dry and fall out. In other words, the paint should be applied to the wood under the putty, and not to the putty itself.

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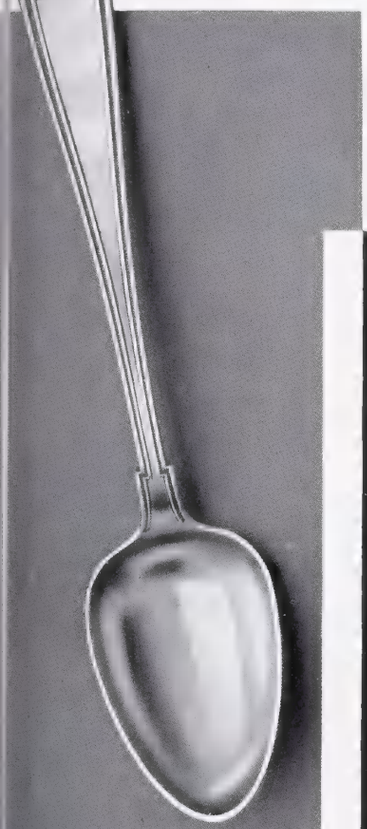
Q. I should be very grateful if you would tell me exactly how to get the effect of an old maple finish on other woods. I have an old spindle oak chair, very light, that the decorator called a lady chair, and an old mission slant-front desk, dark oak, that I want to finish like maple to go with maple pieces in my little girl's room.

A. We do not think it would be possible to finish your oak furniture to resemble maple on account of the great difference in the natural color and grain of the two woods. Our suggestion is that you strip your oak pieces down to the natural wood, by using paint and varnish remover in several applications, and when almost to the wood, soak a piece of steel wool in the remover and scribe the surface, taking great care not to roughen the wood any more than is absolutely necessary. Then you may use a stain which is light in color and resembles maple as nearly as possible. However, in our opinion it would be better to use just a light stain which would bring out the full beauty of the oak wood and not try to make it resemble maple. There is no objection to using furniture of different woods in the same room, provided the style and scale of the furniture blend. The final finish may be one of beeswax and turpentine, or you may use white shellac, thinned down about half with alcohol, in several coats, rubbing down with steel wool between coats.

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ETRUSCAN



SHAMROCK V

HUNT CLUB





FAIRFAX

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▪ FAIRFAX is famous for its perfect expression of Colonial simplicity and charm. Mrs. J. Clyde Rogers is one of many prominent hostesses who own this lovely silver. Now six teaspoons cost $6.50.

▪ SHAMROCK V is a bride's favorite. It is beautifully proportioned and graceful. Shamrock is used aboard Mr. H. Edward Manville's sumptuous yacht, "Hi-Esmaro." Now six teaspoons cost only $6.00.

▪ HUNT CLUB, designed with modern simplicity, is the most sought after of any Gorham pattern of recent years. Used by Austin H. Niblack, Esq. M. F. H. of the Onwentsia Hunt. Six teaspoons cost $7.50!

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You may have modern Hunt Club, proudly used by the Masters of Fox Hounds of some of America's great hunt clubs as well as in well-known private houses. Or, perhaps you prefer the new Shamrock V, named in honor of Sir Thomas Lipton. Brides of the smart world adore this charming pattern so perfectly suited either to fine period rooms or simple apartments.

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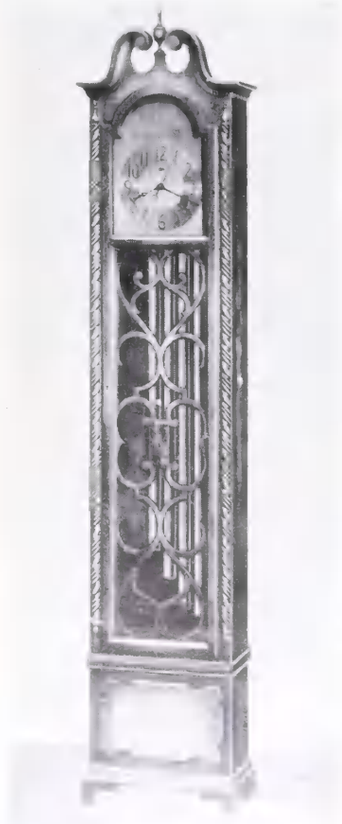
Their chimes bring you melodies from the singing spires of the old world

ALMOST any tower in the old world has a set of soft-toned bells. Day after day, they mark the hours with music. And listening men find fresh content.

From all of these, Revere has chosen the three most lovely melodies — Westminster, Canterbury, Whittington — and placed them in fine clocks for your home. Their soft, rich resonance sounds every quarter-hour and strikes the hour as well. The cases that enclose them are wrought of choice woods — mahogany, rosewood, satinwood, ebony — in authentic period designs. Their friendly faces show moon-phases or quaint engravings, besides the time.

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RED, CRIMSON, AND SCARLET

BY CLAUDIA CRANSTON

DECORATORS and fortune tellers are both psychic. It is the trick of their trade. They must each divine in secret what a client really, innately is, and express it openly — the decorator saying it with form and color, the fortune teller with those illusions of the senses which are the realities of the soul.

For instance, the first day of a recent week a fortune teller told me that the colors which expressed my soul were red, crimson, and scarlet. And the second day of the same week a clever young decorator drew up the plans for my summer house — in red, scarlet, and crimson! The fortune teller and the decorator had never seen or heard of each other, and naturally it did not occur to me to tell the decorator what the soothsayer had said until after he had come out with the identical formula.

The decorator came up to the country to see my house and me, and this was his diagnosis: 'On the porch,' he said, 'we will use those wide red awning stripes that knock your eye out. Your bedroom we will build around that scarlet rug. The dining-room will be all white, like a white mist, with your old dining-room set painted over crimson!'

Red, scarlet, and crimson? The words sang like gypsy music through my mind, the colors ran in my blood. I realized I really never had been more than half expressed. I had just wandered around in one shade of red at a time. How could I have been so dull?

Crimson, scarlet, and red? My soul thirsted for them as pale æsthetic souls pant after water brooks. And being palm-read identically by both fortune teller and decorator, I yielded with abandon to the indiscretion I had spent all my life trying to conceal. Of course I had misgivings during some stages of the decorating process. But I felt from the first burning brush stroke on the dining-room furniture that if I ever really suffered it would be from remorse and not regret.

Yet would n't there be those, discretion whispered, who would say that if I could be expressed only in red, crimson, and scarlet, the only proper way to express me was improperly? But only the brave, after all, wear the bright wounds of indiscretion, and I did n't wait to let any critics grow under my feet. I scarcely ate or slept until my house expressed me and I could see myself at last as the fortune teller and the decorator saw me.

And although I would fain wax eulogistic over the result before me now, — my house complete, wound up to run automatically while I write about it indefinitely, — it seems to me that red, scarlet, and crimson require no embellishments of rhetoric, and that simply mentioning them just as they are will make them visible.

We really began the motif of the house at the street. Instead of the old walk, which had gone the way of all gravel, we laid a cement walk, marked off in squares to imitate tiles. It is high and dry — and red. Not Bolshevik red, but red enough to invite the adventurous and warn the wary. Two rows of blue forget-me-nots stand on each side of the red walk, then a strip of sparkling green grass and a tangle of red, white, and blue petunias.

The steps that lead up from the red walk to the very intimate, enclosed screened porch are painted the architectural green that is almost black. The floor of the porch and the big door of the living-room are the same black-green, the walls and woodwork of the porch are white, and the ceiling is pale blue.

And then comes the first real thrill of which the red walk was a premonition — the wide red awning stripes that knock your eye out! They are a clear real red, wide, with a startling white stripe between. And they cover the porch swing and two big cushions in each of the white-painted wicker chairs. There is a white tea stand with a red and white French tea set on the shelves of it, and a white bowl full of white flowers on the top of it.

Wide awnings that the Hudson River storms have washed to a shady blur hang deep and low over all the sides of the small porch, and make a cool cavern of it. Restfulness? Yes. But a restfulness that can never sink to *ennui* so long as those red awning stripes last, and I should say those red awning stripes would last, with constant wear, 'till the sun grows cold, and the stars are old, and the leaves of the Judgment Book unfold.'

Really, on a summer's day I could n't bear to leave my own porch, so satisfactorily has the decorator expressed me on it, were it not for the way he has expressed me in the living-room. The entire house is a tiny thing, like nothing so much as a modern mechanical toy, with everything much, much smaller than life and twice as natural! It is a little, oddly eyebrowed, shingle cottage, no bigger than an apple cart, but impossible to upset, and it clings to a steep hillside overlooking the Hudson River.

And so tiny and intimate is the living-room that it would be a positive snare for two to be in it alone were it not for the expanse

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Julius Gregory





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AT LEFT
Drawing of house showing use of Salem Shingles
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HB-4-32

RED, CRIMSON, AND SCARLET

[*Continued from page* 298]

of the entire Hudson looking in night and day at the three huge windows on the river side, with the palisades and five lines of green hills far away, sowed like furrows to the foot of the Catskill Mountains. These three windows have no draperies across them, but have long straight curtains of white organdy, pulled back against the window frames so every inch of the view shows, and hanging from the tops of the windows to the floor.

The walls and ceiling are white murescoed plaster, and the woodwork flat white paint. The fireplace, big enough to roast Hansel and Gretel, is rose brick, and over the huge white mantel is what the decorator described as the one unexpected thing he always expects of a client: this time a copy of a Rembrandt that I love — Rembrandt's mother, in fact, in a darling white Dutch cap and a battered, big, oval gilded frame. She looks down with mild surprise at a sofa facing the fireplace and backed against the windows, upholstered in white and very faint yellow and even more faint rose-beige bed ticking. At the *ateliers* of the expensive decorators they call this bed ticking by a fancy name, and sell it for two dollars a yard. But we found it in the basement of a certain department store, for thirty-nine cents a yard.

There is a comfortable chair, upholstered in the same material, which backs into the inviting corner ell of two bookcases and has beside it a low table painted a lovely green, just big enough to support the big white paper shade of a green lamp. At the end of the oblong room opposite the door is a very charming Early American desk, which is the only important piece of furniture so small a room could get away with. And the desk is below an odd, high window arrangement that started out to be awkward and remained to be one of the most decorative features of the house.

These windows, two feet square, three of them, are, for reasons known only to the builder of the house, across the end of the room about five feet from the floor. 'Well, they are not needed for light,' said the decorator. 'They are not needed for air. They are not needed for anything at all except Venetian blinds!' And so they have white Venetian blinds, clear across the three, that are as intriguing and unnecessary in the modern world as a harem veil.

Then in this white interior, so white as to ceiling and walls and window curtains, and lamp shades even, that everything shimmers off without any edges, begins one small dramatic note. There is one little rug on the polished floor, black and white and beige. And scarcely are you off the rug before you are on the stairway leading to the second floor. And the treads of the stairs are painted as black as the ace of spades, with the risers high contrasting white. The handrail and the newel post are blacker than Harlem and every baluster a separate white contrast. On the low landing is a six-foot mirror, turned profile to the living-room, with a frame enameled white and banded with a broad black panel between the grooves on the front of the frame.

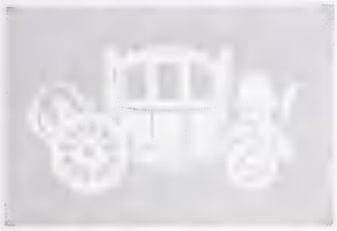
And so drawn am I myself by the way the decorator has made me feel about going on up those black and white stairs to see what that mirror reflects at the turn of the landing that I can scarcely go to the right, instead, into the dining-room for my meals! But after all, the dining-room is crimson — crimson, and white as a mist. It is wonderful what a decorator can do with a small amount of room, a large amount of imagination, and some pots of paint.

The walls and woodwork of the dining-room are as white as chalk, the curtains here are white organdy, also hanging straight, clear to the floor, and drawn back to the double window frames, for here too the windows frame a view — this time of the park of a great estate which adds to the charm and privacy of the tiny house on the edge of it.

There are the three absurd high windows across the end of the dining-room, high up, as in the living-room, and here also the Venetian blinds are responsible for the delightful deceit that the small, naïve, snow-white interior has something to conceal. But nothing conceals the startling crimson, red, scarlet lacquer-finished dining-room furniture. The trestle table, — which looks more than anything else like a toy, but will seat eight comfortably, — the red, crimson, scarlet chairs against the white walls, an Italian lace runner down the middle of the table showing the crimson through, and a square white bowl in the middle of the table filled with white flowers.

And under the blinded windows an absurd, pseudo-Dutch china cupboard, painted to match the table and chairs, with the something unexpected on the china cabinet — a very large, round blue pottery plaque brought from Budapest before the war, the most poignant unforgettable blue, against the crimson lacquer. And below the enigmatic Near East blue a three-branched, crystal, prismed candelabra, two hundred years old, from a Colonial American mansion, shining in hundreds

TOLD BY TRAVELERS



"JUNE 12, 1807—We came today by post to Norfolk, sixty long miles. Overcome by fatigues of the journey, I took at once to my bed, where, I fear me, I must for several days remain."

✣ ✣ ✣

"MAY 18, 1871—I had the honor of calling today upon Miss Jenny Lathrop, whose parents kindly consented to her accompanying me for a drive in my chaise. The roads were, however, so frightfully dusty that I doubt whether charming Miss Jenny quite enjoyed the ride."

✣ ✣ ✣

"JULY 9, 1897—We all went upon our tandems for a picnic at Pleasant Point. It is a distance of twenty miles, but we should have made it in three hours if the roads had not been so bad. As it was, we didn't get home till after dark, even though we scorched the last mile or so."

✣ ✣ ✣

"NOVEMBER 23, 1912—We drove to the Yale-Harvard game by auto. Never attempt it, as it is a trying trip—a hundred miles. The roads are miserable and, of course, it rained. Stuck in the mud three times and in the end arrived at the game just in time to see the last rush of the first half. The score was 20-0, as I suppose you know."

✣ ✣ ✣

SO RUNS America's travel log . . . a serial of hardships until recent years. But by 1915 automobiles were owned in great numbers, and in answer to insistent demand there began a nation-wide construction of good roads.

The clouds of dust, the jolting and jerking, the engulfing mud of the old dirt roads are today merely memories for most of us. Broad, smooth highways of concrete reach across our land, and even into the most remote districts. We are told that there are approximately 60,000 miles of concrete or asphalt, another half million and more of otherwise improved highways.

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IT IS GRATIFYING to the Fisher Body Corporation to know that it helped to bring good roads to America. For popular ownership of automobiles created the demand for improved highways . . . and Fisher's pioneering and development of closed bodies served immeasurably to popularize the automobile, and to make touring feasible.

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THE BENEFITS of good roads are many. They have made the advantages of the city available to the country, and the beauties of the country accessible to the city. They have made driving, in consequence, America's major pastime and touring its favorite vacation.

In addition, our modern roads serve as important conveying channels for farm and factory produce. They form a huge network for passenger travel by bus. They represent great "Main Streets" for roadside distribution of the farmer's wares. In short, they play a stellar role in both our economic system and our modern social life.

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in Comfort . . .
Fuel Savings
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Today home building science warns you! You can build into your new home:

(a) 2 *times* the resistance to winter cold that even the common insulation can give

(b) 2 *times* as great a health factor

(c) 2 *full* times the fuel saving

Nine years of nation-wide usage have proved it. Authorities agree! Now retail lumber dealers in your community have been given the facts.

Are you planning a home? If so . . . watch out this year for *half truths*. Insist on real *value* . . . especially in the insulation you put into your house.

Go to your retail lumber yard. Ask the manager to show you the startling proof of the *double value* in Balsam-Wool—true insulation—for your proposed home.

Balsam-Wool in thick, blanket-like strips, tucks in between framing members—seals every crack and crevice as only a flexible insulation can. Fits snug—keeps costly furnace heat in—summer heat out. And Balsam-Wool pays for itself faster!

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It tucks in Balsam-Wool Blanket
THICK . . . FLEXIBLE INSULATION . . . EFFICIENT

RED, CRIMSON, AND SCARLET

[*Continued from page* 300]

of facets, glimmering back bravely at the crimson paint.

And at mealtime the very blonde little maid in her black uniform with sheer white cap and apron sets the table with the flawless, fleckless, thin white china of my best friend's grandmother's wedding set! Pure white, — square, every piece of it, — with fluted, upturned edges to the plates and everything, on the long crimson splash of table. And how can I know, alas, what sort of shock this gives to a soul attuned to mauve or gray? But it gives me joy. And even those who vibrate to *passé* colors, and subtle pale faded pink, say the crimson and white is chic.

To say a little of the kitchen, of which much could be said — it is white enamel all over, of course. And there is the big special china closet with the inside, shelves and all, painted brilliant red. On the shining red shelves, shelf above shelf, is stacked the thin white china, square, with the fluted edges, stack after stack, a dozen of everything.

My bedroom upstairs is built around the scarlet rug, as the decorator planned. The rug is the finest Indian rug I have ever seen, dyed and woven a hundred years ago, worn thin and facile by feet moving about the hogan, and traded from an iodine-colored brave by a Forty-Niner. It is eight by six feet, with big diamonds of brilliant scarlet-rose outlined in the blackest black and the whitest white, with a very little faint, pale, faded pink, mustard yellow, and orange. It is at once startling and sharp and subtle, a real thing of art.

My dressing table, a large kidney-shaped one, is painted to match or fall in with the orange-rose in the Indian rug; the old mirror, in a rather important, irregular-shaped white frame, rests on the table and against the wall; and the table top is waxed and left bare to show the shape and color. The table and the rug are the only color in the room, except sharp spots of black that show up against the white furniture and white walls. The front edges of the bookcase are painted black, a black-framed mirror hangs over the highboy, the light fixtures and the bedside lamp are black. There is a white wicker chair with a black linen cushion, a white bed with tiny four-poster effect. The bed cover is white linen with filet lace, — a fine white linen sheet, if one must know, with a really nice filet appliquéd, — and two small square white linen pillows stand at the head of the bed. The curtains are white tarlatan.

And then there is the bathroom — white and shining all over, with red glasses in white stands, a red lacquer wastebasket, towels, bath mat, and wash cloths with bands of red and black, and the ceiling painted and enameled shining black. The red things and the whiteness too are reflected in the black ceiling that curves down at the end under the eyebrows of the house, and to look up from the tub is to find the shining ceiling receding mysteriously up and up, and never coming down.

And this is the end of the red and crimson and scarlet and black, for the other bedrooms are white and yellow and white and green. Then one starts downstairs again, down the ebony steps with the white risers, and sees them reflected fascinatingly in the big mirror on the landing. The handrail is black here, too, against the wall, and leads to the black panels around the white mirror as one walks down. Then one sees reflected one's own feet, seeking the descending white and black cubistic blocks of the stairway, then one's figure. And there one pauses to paint a bigger, redder mouth on one's face with a crimson lipstick — and be expressed completely.

CUPOLAS

BY ROBERT C. FRANCIS

I HAVE always had a weakness for cupolas. From my earliest childhood of enchanted cellars and haunted attics down to the prosaic present I have longed to climb up into a cupola, longed to stay there by the hour in every variety of weather, even wished extravagantly to own one. A cupola once seemed to me the very crown and glory of a house; and if I now no longer feel quite such undivided admiration, I still never fail to notice one with a curious pleasure and to feel a certain affinity for it, as if one of my discarnate selves had been born there.

To the world of good taste the cupola is doubtless a supreme architectural example of bad taste — a symbol, if you will, of those reprehensible decades of a former century when bad taste was worshiped for good taste. Certainly nothing is more decidedly out-of-date than the cupola. Would the



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ANACONDA
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Ozite is made of HAIR by exclusive processes. Don't deprive yourself of Ozite's advantages by accepting something "like" it. Look for the name impressed on every square yard of the genuine Rug Cushion. Ozite is MOTH-PROOF. GUARANTEED to satisfy you!

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Please send small sample of Ozite Rug Cushion and your free booklet, "Facts You Should Know About the Care of Rugs and Carpets" . . . including information on stain removal.

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CUPOLAS

[*Continued from page* 302]

most conservative people in the most conservative town think for a moment of placing one on a new house? Brick ovens and spinning wheels are far less antiquated, for although people no longer use them, they are proud to be their owners. But who is proud to own a cupola? Brick ovens and spinning wheels, historical and artistic as they are, enjoy the prestige of the archaic. Cupolas are not archaic; they are obsolete.

One part of me — probably the more intelligent part — readily acknowledges that obsolescence is what cupolas have always deserved. To think of taking a respectable dome, reducing its size to insignificance, altering its shape, corrupting its style, domesticating it beyond recognition, and then setting it, with glaring superfluity, on top of a mansard roof! Or perchance the thing started from a mere nubble, an excrescence from the roof that expanded in size and swelled to such a pitch of prideful elaboration that it ended by looking almost useful! What place has such a contraption in good society, among patrician houses of pedigree? No place at all, not even a humble one.

Yet — all sophistication aside — what could be pleasanter than this little sun parlor over the attic? What more delightful than to climb up into a cupola on a golden morning and look out over the world through windows glistening about you like a huge bubble? Or to poke your head up into a rainstorm, see the straight gray water falling on every side, hear its swish and slash against the glass, almost feel the wet tickle of bulging drops trickling down the panes, and all the while keep as warm and dry as birds in a nest? And what would make a better nest, for human birds at least, than this same cupola jutting up among the elm branches? Who knows what intimacies the real birds might share with such congenial neighbors; what songs be heard from that vantage point that are never heard from the ground?

If the cupola stands bare of birds and trees, — and it is hard to choose between them and wider glories, — we have a capital observatory for both terrestrial and celestial observation. See, there is a church spire five blocks away. From the ground it looks quite different. And that tower over there is on the town hall. What time do you make out by its clock? Now look steadily beyond the tower and just to the right, and you will see the outline of hills, very faint. How far away do you suppose they are? Oh, more than that. Why, on a very clear morning, say in October, we frequently see. . .

Or it is night. Escaping from the lights and chatter below, we climb stealthily upstairs, up through the roof, up above the street lamps, up among the stars — into the cupola. The Swan, the Eagle, and the Scorpion are rising in the east; and in the west the Lion and the Twin Brothers have already grown red in the horizon mist, while the great Dragon winds its way, minute by minute, up toward the zenith. A night in a cupola! To bed by the Dipper Clock. Out of bed at the Sunrise Alarm. And all night long the glimmer of moonlight on window-panes, the voices of bells speaking the hours, the rustle of wind along the Milky Way.

But perhaps you prefer to go traveling, and your cupola is a caboose on a transcontinental freight car. Or, if you favor water routes, the conning tower of a submarine. Or a ship itself, ploughing through the thin air, navigating the uncharted sky. At sunset your cupola will be a lighthouse for belated birds, a glare of ruddy gold blazing back at the sun.

I think a man might grow wise in a cupola. High above the civilized hubbub of the under-roof world, free to follow by eye all the points of the compass, purified with sunshine and bathed about with rain, alone except for pigeons and birds of passage, how could one escape some measure of serenity, some intimations of profound truth? Moss-grown cells and lonely towers doubtless have their merits as homes for the spiritually-minded. But a cupola would seem to have been devised expressly for philosophers. Are not philosophers those who contemplate the world from a height and whose view around and above them is unobstructed except for occasional clouds?

For philosophers and children, I should have said, since it is as a child — a persistently overgrown child, and not as a philosopher — that I still gaze pensively at cupolas dreaming away the hours on old Victorian houses along the street. A child who has always wanted to visit a cupola, but never has done so. Perhaps they are not visitable, being floorless; or, if provided with floors, unprovided with stairs or ladder. It may be that cupolas (such is the irony of life's dearest desiderata) are accessible only by the route of fancy — places sacred to unverifiable imagination, and not to be profaned by physical presence. I do not know, for I have never climbed a cupola.

I have never climbed a minaret either, or the turret of a mediæval castle, an Italian campanile, or a Chinese pagoda. But I wager the view is no better from them than from the cupola across the way. And as for romance, what can compare with the lure of something seen every day but never explored, something that has been on your own street longer than you have — the lure of a little room perched on the roof over somebody's attic?

Beauty...

that grows with the years



Now...kitchen sinks have Modern Appeal

When you see the rich lustre of the new Monel Metal Sinks, you will find it hard to believe that such bright beauty can be permanent. But as time goes on, you will find that Monel Metal's beauty grows . . . actually improves with use. Time gives it the soft, glowing mellowness of fine family sterling.

While your eyes tell you that the new Monel Metal Sinks are beautiful, your pocketbook echoes that they are economical, as well. They last for a lifetime! Your experience will prove that they are chip- and crack-proof...durable as anyone could wish. They won't rust and they resist stains and corrosion. Repeated cleaning will not injure their gleaming surfaces. Monel Metal's silvery neutral tones blend with all color schemes, helping you achieve harmonious decorative effects that are modern and livable. And the trim, direct lines of the new sinks save floor space... Monel Metal Sinks give you 31% more working surface.

Next time you go shopping for kitchen and laundry equipment, keep Monel Metal always in mind. When your plumber shows you a sink . . . when a dealer offers you a washing machine, table, or cabinet top . . . remember that Monel Metal is the silvery symbol of standard quality. Accept the presence of this Nickel alloy as evidence of permanence and value.

Ask your local plumber to give you complete information about Monel Metal Sinks and, in the meantime, mail the coupon for interesting and helpful booklets.



THE INTERNATIONAL NICKEL COMPANY, INC.
73 WALL STREET NEW YORK, N. Y.

Monel Metal is a registered trade mark applied to a technically controlled nickel-copper alloy of high nickel content. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.



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A HIGH NICKEL ALLOY
MONEL METAL
MODERN AS TOMORROW

The International Nickel Company, Inc., 73 Wall Street, New York, N. Y.
Gentlemen: Please send me booklets checked below —

☐ "A New Sink for the Kitchen Beautiful".
☐ "Nickel's Worth"—a booklet on Nickel by Floyd Gibbons.

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picture windows

PAINT MARCHING MURALS ON YOUR WALLS



A view of San Francisco Bay from the living room of the Kingsley N. Cannon residence. This is an example of the effective use of a Picture Window in a town residence. Irvine & Ebbets were the architects and M. P. Jorgensen the contractor.

Nature's lavish hand makes no two days alike. Varying lights and colors paint a thousand scenes upon the same horizon. With Picture Windows in your home, this endless parade of natural beauty creates an ever-changing charm no canvas hung in its place can duplicate. ● The unusual beauty, uniform quality and thickness and lasting brilliance of Libbey · Owens · Ford Polished Plate Glass make it particularly appropriate for use in Picture Windows. It truthfully portrays the loveliness that lies within these living, moving murals. Your architect will tell you why.

LIBBEY·OWENS·FORD GLASS COMPANY, TOLEDO, OHIO
Manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation, of Kingsport, Tennessee.

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QUALITY GLASS

THE CHILD'S ROOM

[*Continued from page* 292]

planned around the interests and hobbies of the child. The two rooms illustrated are splendid examples of this. The ship room is the never-failing joy of a five-year-old boy whose hobby at this early age is boats. He can tell you all about the different boats depicted, and there are all kinds, from the first side-wheeler and square-rigged clipper ship to the very modern ocean liner and Zeppelin. The murals have been placed above a dado painted a deeper blue, with a curving top further carrying out the effect of the waves. The small playroom with the illustrations of Mother Goose rhymes is a fitting background for the little girl who has learned to know and love 'Jack and Jill' and 'Margery Daw' from infancy. There are limitless possibilities in subjects for murals for children's rooms — circus parades, fairy tales, and incidents in the daily life of the child. Care should be taken to keep them simple in technique and in scale to the child's size and imagination.

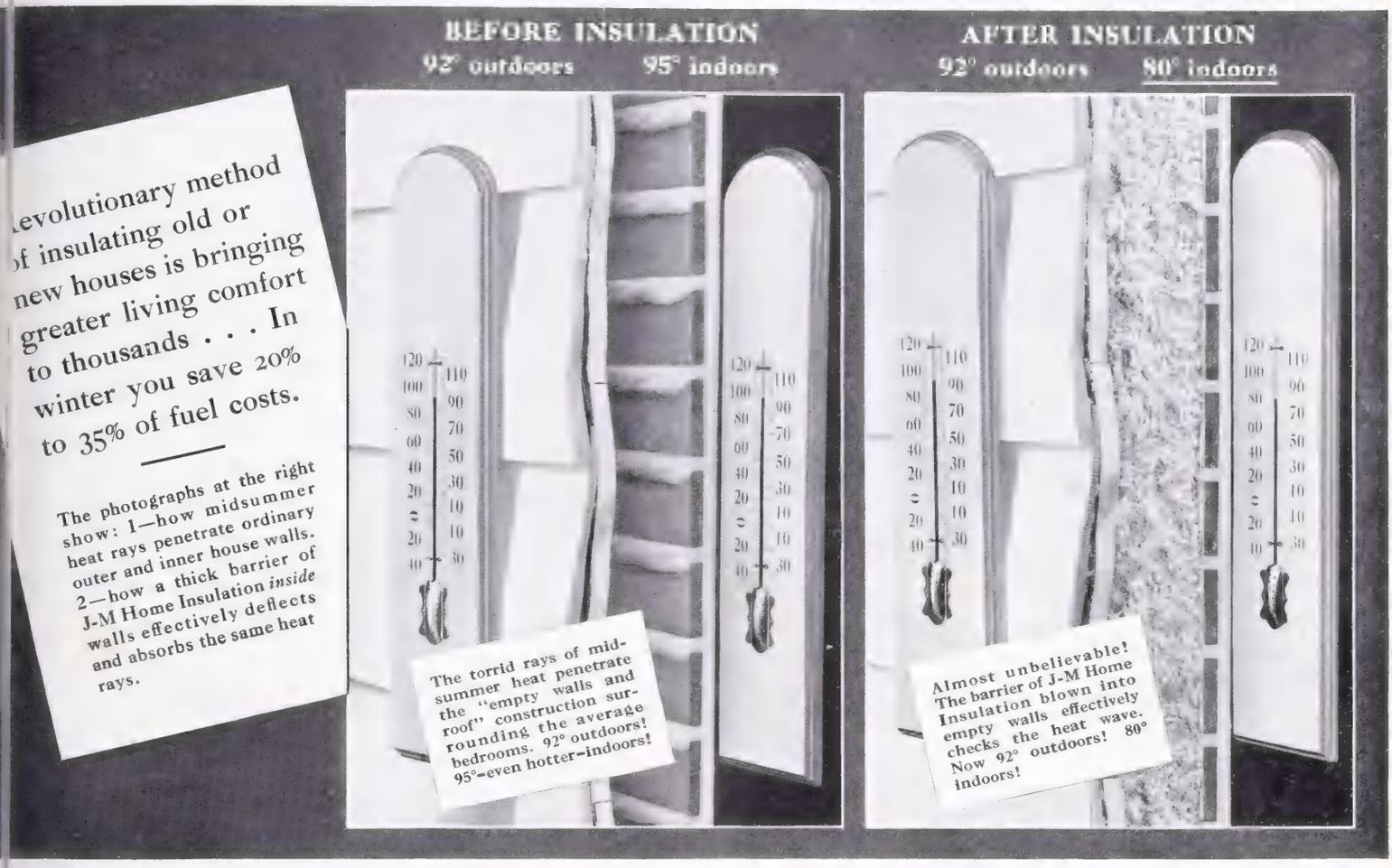
As air and sunlight are essentials to the child's well-being, the curtains should be kept as simple as possible. Venetian blinds are the most practical means of controlling light and ventilation. If window shades are used, there should be two sets — the light for general use and a dark or opaque shade to use when the room needs to be darkened for naps. Curtains should of course be made of materials that can be easily and frequently cleaned. Voiles, dotted Swiss, and *point d'esprit* in soft pastel colors are charming, while for the overdraperies there are plain glazed chintz and linens for the figured walls and gay and colorful chintzes and cretonnes in suitable juvenile patterns for the plain walls. Elaborate pleatings and trimmings should be avoided, for they do not add to the child's pleasure and tend to clutter up the simple effect we are striving for. The curtains in the ship room are of a heavy strié linen in blue, green, and orange, with the orange predominating. A further nautical note is carried out in the decorative cut-outs — a sailor boy, an anchor, and a sea horse — by which the curtains are attached to the orange-painted curtain pole.

The furniture requirements for the child's room are few. The pieces should be simple in line and made to withstand hard usage, and for this reason the wood finishes should be practical and durable, as well as attractive. Paint finishes are charming for the very young child, but they do not stand up well under the ceaseless activities of a growing child. Modern furniture with its straight lines and lack of ornamental details is well worth considering, although there is little of this type of furniture to be had that is designed for children. There are lovely reproductions of Early American pieces, actual copies of old pieces that have been scaled down to the child's size, which combine the much-to-be-desired practicability with great charm.

The essential pieces are, first, a bed or crib for the small child. Some of the cribs are heavy enough to be made into small beds as the child grows, by adding longer side rails to the headboard and footboard. This excuses the seeming extravagance of buying a better crib than one would if it were to be used for only three or four years. A low chest, or drawers, for clothing is necessary, with a separate mirror, a low comfortable chair for the mother or nurse, small armchairs, a table with either a bench or side chairs for play and tea parties or even supper, a commodious toy chest or bookshelf for both toys and books. For the older child a small sloping-top desk or secretary is an incentive for home work. A small upholstered chair covered either with a waterproof fabric from which spots can be effectively wiped, or with washable slip covers, adds a decided note of comfort and luxury to the child's room. There are many types of small upholstered chairs scaled down for children from larger models — wing chairs, Cape Cod rockers, Provincial types, Martha Washingtons, and the familiar boudoir type of chair. And while we are on the subject of chairs, may I plead for a chair for the child in the family living-room? Having his place in the family circle in his own little chair will add so much to your child's happiness and to your comfort as well.

In buying reproductions, it is wise to get the best that you can afford, for you are investing not only in furniture, but in your child's standards of good taste, and if they are good examples he will learn to love them and in turn hand them down to his children.

Your upstairs bedrooms can easily be made 8° to 15° *cooler* this summer



Revolutionary method of insulating old or new houses is bringing greater living comfort to thousands . . . In winter you save 20% to 35% of fuel costs.

The photographs at the right show: 1—how midsummer heat rays penetrate ordinary outer and inner house walls. 2—how a thick barrier of J-M Home Insulation *inside* walls effectively deflects and absorbs the same heat rays.

AFTER saving American industry over $250,000,000 a year through insulation, Johns-Manville has turned its experience to heat-and-cold problems of the home owner. Now your upstairs bedrooms can be cool and restful—even in sweltering weather!

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In winter J-M Home Insulation keeps the cold outside, the heat inside. Owners whose houses have been weather-protected this way report substantial fuel savings—they are paying from 20% to 35% less for fuel than before. The average is 30%.

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An illustrated booklet, "*Now you can blow year 'round comfort into your home*," will be sent you free. It tells in greater detail the remarkable story of J-M Home Insulation and includes interesting experiences of home owners who have had it installed. Just mail the coupon.



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I am interested in learning more about J-M Home Insulation. Please send me your free booklet.

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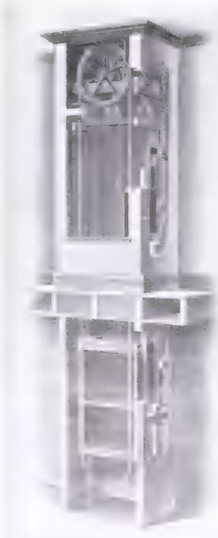


FATIGUED? *Step right into your private elevator and avoid the over-exertion of stair-climbing—*

OR, perhaps, your doctor has forbidden you to climb stairs. There is a far greater realization these days of the menace to one's health that may exist in the persistent climbing of stairs. Because it is 10 to 14 times more exerting than walking, stair-climbing may readily lead to serious consequences, particularly where there is a heart condition. Periodical health examination by your physician is advisable, especially if you are in the habit of doing much stair-climbing, for statistics show many fatalities directly due to over-exertion.

And stair-climbing is so NEEDLESS in your own home — you can have a Sedgwick Individual Elevator installed for a cost now so reasonable, and pay for it so conveniently, that there is little necessity to be without this great convenience.

For many years, the Sedgwick Individual Elevator has been used in the homes of those who have found it impossible to climb stairs. In cases of physical disability, the need for this Elevator is obvious, but there is an equally important use for this Elevator in the homes of those who SHOULD NOT climb stairs. Write us for complete details.



▼

A Sedgwick Dumb Waiter, too, will save much stair-climbing

Instead of trudging upstairs and down, many weary trips a day, use a Sedgwick Dumb Waiter to send food trays, beverages, laundry and other articles between floors. The moderate cost is quickly repaid in comfort and convenience.

WRITE FOR THIS BOOKLET

"Sedgwick Mechanical Servants in the Home" describes the above and other time and effort saving equipment with which you can modernize your home . . . also details of our DEFERRED PAYMENT PLAN.

SEDGWICK *Dumb Waiters - Elevators* FOR ALL PURPOSES

WORKS, 157 W. 15th St., New York
Representatives in principal cities

A WEEK-END HOUSE IN CONNECTICUT

[*Continued from page* 258]

is of ample proportions and needs its decoration in fairly large scale. Its warmth of color and vigorous character could hardly have a more satisfactory background than that provided by the stone walls.

The room is generously equipped with small tables, the great modern invention for saving steps. A refectory table is used for dining at one end, while at the other a capacious gate-leg table holds a small library of books and magazines. Besides these there are several of the low-growing variety, which, at slightly varying heights, make such effective spots for a vase of flowers, a sewing basket, smoking paraphernalia, and all the personal possessions one accumulates to pore over and tinker with in the span of a leisurely week-end. All of these tables are of oak, as are also a carved chest and a number of straight chairs. An exceptionally wide oak dresser fills the space between two doors at the end of the room. It was built of old wood for this particular place, so that it is in complete harmony with the other furniture, which is antique. Interesting pieces of pewter and a shelf or two of books are arranged on it, and it makes a beautiful background for a vase of flowers.

This room has that charming quality of being lived in, thoroughly used and enjoyed. There is not a piece of furniture which is not there for a purpose and which does not harmonize with its surroundings — no prim desk devoid of visible writing materials, no stiff uncomfortable chairs thrust into a corner because of their obvious undesirability, no glass curtains over windows which frame an entrancing view. It is a place designed for manifold activities for which provision has been made well in advance. There are principles of decoration worked out here which might serve as models for more than one type of room.

The two bedrooms downstairs are not large, but are arranged so that a sewing table and a desk near the window make them inviting. Here the furniture is not antique, but good reproductions of simple design in maple and mahogany.

The kitchen is delectable, as it should be. Shelves flank the wide sink on either side, with gay china above and doors below to conceal the less sightly utensils. The woodwork throughout is stained a pleasant shade of brown, so that this arrangement of cupboard space gives the effect of a pair of Welsh dressers. In one corner a table and a pair of benches have been built in. These, too, are stained and make a convenient place for an occasional meal. A kitchen with dark wood, looking less like a laboratory than the dazzling white ones we have become used to, is somehow a far more inviting place for an informal breakfast or luncheon. A window over the sink furnishes light where it is most needed. The arrangement of the whole room is practical down to the last detail, and it is as attractive a kitchen as you would want to step into.

To one with a penchant for rock gardens the immediate setting of this little stone house is a challenge. Great jagged rocks behind it make an ideal place for small rock plants to nestle and feathery-leaved ones to droop. At both ends of the house are large lumpy formations of rock with enough earth distributed upon and around them to make possible charming informal plantings. Against their gray backgrounds are splashes of blue Delphinium, rosy zinnias, and white phlox. Low-growing evergreens have been planted on three sides of the house and vines are trained around the doorways.

From the flagged terrace is a wide panorama of the view framed inside by the living-room windows. Furniture of the type that can be out in all kinds of weather makes satisfying equipment for out-of-door meals and other sedentary diversions. One of the most attractive features of the property is the development of a rambling path up the hill, with chairs and a place to rest on any one of several levels. Here you look down on the roof of the house framed in the graceful branches of elm trees, with patches of smooth sloping lawn visible through shrubbery, while you are urged to higher things by the sight of another comfortable place to sit just above.

THE SIXTY-FIRST FLOOR, PLEASE

[*Continued from page* 267]

Beyond the little stair which leads to a wide balcony surrounding the whole tower, and which counts as movable furniture, since it is a part of Mr. Vassos's scheme for the room, is a highly interesting group consisting of a small bar, aquarium, and victrola-radio. Here you can easily discern the practical value of the cork backing which serves to protect the wall and absorb the sound of bumping stools. A glimpse of the cork baseboard is also shown in this picture. The aquarium, with its frame of stainless steel, is of immense decorative interest. The bottom is lined with glass pebbles in blues and

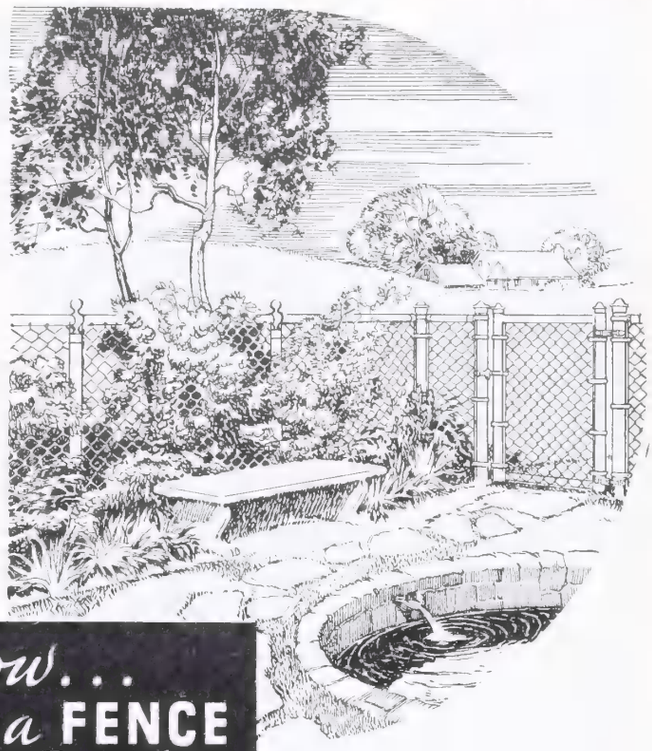
"TO BE CONTINUED, TOMORROW"

We don't know whether you ever thought of it in this way or not, but an instructive "serial" is running in this magazine which has been a continuous feature every issue since our first. In fact, this serial shows no sign whatever of coming to an end. Each new chapter reveals unexpected developments. It grows more interesting and more constructive with every installment. *We refer to the continued story of developing and enriching American life, as told in the advertisements.*

Although you read it consistently, you may not realize that an army of specialists is employed in telling the never-ending continued story of American progress. Scientists from the various professions — chemists and dietitians, physicians and physicists, inventors and engineers — search out and arrange the facts for the story. Trained writers weave it in the language of street and home. Expert artists and photographers illustrate it. Millions read it, and it touches every life.

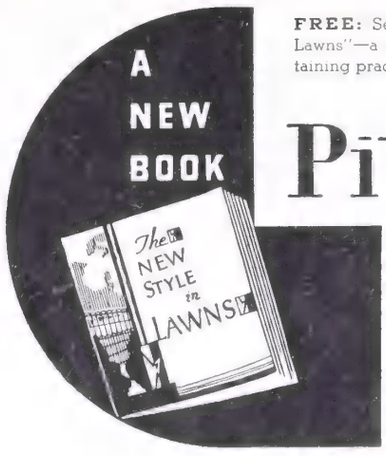
Here are a few of the subjects treated in the story: Ways to save labor and to make life better. How to promote health and enjoyment. How to make homes and living in them beautiful. The making of gardens and their care. Amusements, recreation and travel. How to prevent sickness and add security to life.

But, just turn to the story itself as revealed in the advertisements. Today's "chapter" we find particularly interesting.



Now... a FENCE Garden

Here is the newest thought in home beautifying—the Fence Garden, originated by a prominent landscape architect. The fence garden is a thin garden wall, occupies little space, provides an attractive screen of foliage and is an effective barrier against intrusion. ● The foundation of the fence garden is an inconspicuous wire fence. As the vines cover the fence, it becomes a veritable wall of colorful foliage, impenetrable alike to curious eyes and trespassing feet, and forms an appropriate frame for the house. Pittsburgh Chain-Link Fence, attractive in itself, is an excellent foundation for the fence garden. ● Of dignified and pleasing appearance, it is sturdily built and designed to last a full generation. Pittsburgh Chain-Link Fence is made of the finest rust-resisting copper-bearing steel, heavily zinc-coated after weaving, as a further protection from rust. ● Pittsburgh Chain-Link Fence can be purchased through a dealer or fence builder near you, complete with all the necessary posts, gates and fittings. Expert erection service is available everywhere. Have your fence erected now, just before planting time, and give your fence garden an early start.



FREE: Send for our booklet "The New Style in Lawns"—a helpful book on home planting, containing practical suggestions and actual plans.

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Chain-Link Type

Pittsburgh Steel Co.

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H.B4-32

THE SIXTY–FIRST FLOOR, PLEASE

[*Continued from page* 308]

greens, and a huge piece of deep sea-green crystal is flanked by glass cylinders of varying heights. At night electric bulbs beneath the bottom illuminate the tank with prismatic brilliance.

Some day perhaps we shall be able to buy radio cabinets like this one without having them made to order. This particular one, in addition to the interest of its design, is a piece of cabinetwork so fine that it is a joy to possess. Lift the top, and there is the victrola. Slide back the little door, and there are the radio dials. The loud speaker is cleverly concealed behind the metal grille in the base. Certainly there is no anachronism here! On the top, by the way, is one of Miss Bourke-White's own pictures of a Russian industrial plant.

Designers of modern furniture enjoy particularly the problems presented by the desk, whose ramifications suggest many solutions waiting to be evolved by functional experts. This particular desk is simple and the more successful for that reason. Its arresting feature is the heavy plate-glass writing slab, again with the pleasant-textured, practical cork backing. On the right a telephone cabinet conceals the books within. On the left are only those pigeonholes necessary for a little note paper, since there is an office in connection with this apartment which assumes the burden of all detail. Note the long slender cabinet to hold maps, portfolios, and large flat material. Heavy plate glass is also used for the shelves in the adjoining book recess. Elsewhere in the room bookshelves are of maple. The various walnut-paneled enclosures conceal papers and supplies. A large one on the left of this group, and just caught by the camera, holds flat trays for mounted photographs. In some cases the smaller ones conceal the inner workings of the lighting. All have the same long squared handles of stainless steel.

And with the lighting I conclude my story. Concealed lighting behind frosted glass is of course used. That we take for granted as a modern characteristic. But notice that there are no movable lamps; that all lighting is incorporated in the design of the whole room; that wherever you wish to read or write there is adequate and comfortable light. Notice also that with the exception of the desk lighting all lights are placed approximately four feet high, 'exactly,' as Mr. Vassos told me, 'like the horizon of the sky when a man is walking.' But there is still another horizon. Just before we leave we take one more look out of the windows. It is a fascinating and ever-changing panorama, defying description; brilliant and stimulating in the sunshine of a blue sky, gray and obscure through the low-hanging smoke of a listless, humid day, or completely obliterated as soft white vapor shuts out the world below, leaving one isolated and alone, a dweller on Mount Olympus, sixty-one stories high.

HIGH SPRUCES

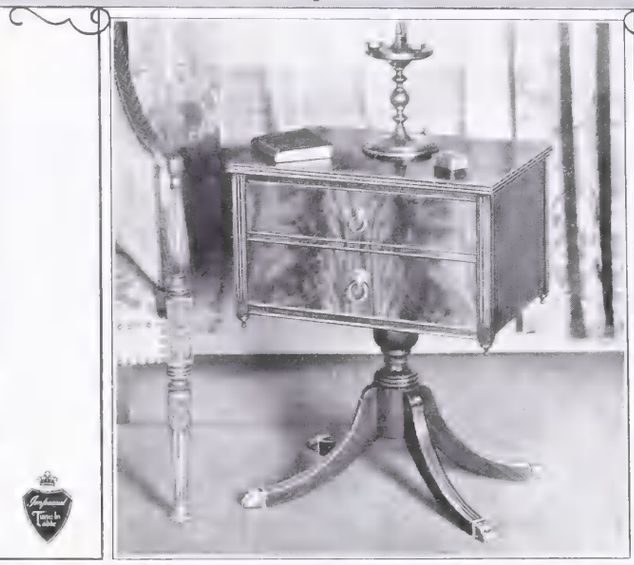
[*Continued from page* 284]

something of an eclipse by the outside screened piazza, where in summer, even on rainy days, the out-of-door meal has the greater appeal. In early spring and late fall, however, this room comes into its own, and then its colors — which are contributed by the light chartreuse of the walls, the 'spruce gum' lining the cupboards and repeated in the painted floor, the green-blue and yellow of the voile curtains, and the yellow-green of the balloon-back chairs from Pennsylvania — all form a most pleasing setting. On the wall opposite the group of windows is a small painting by H. Trunk which exactly repeats these blues and greens.

In the basement there are a flower room (described in the last article) and a masculine retreat. This man's room is much more innocent than it appears in the illustration, since the bottles so prominently displayed are used for decoration only. They are among the several hundred which were found in the cellar, several of which have been made into lamps. The woodwork in this room is pine, stained like that in the living-room, and the cupboard has doors below, with mouldings painted a bright green, and smaller doors above, decorated with a simplified flower design in orange, green, and Chinese yellow, painted by Mary Davis Greer. The edges of the shelves are also bright green, and the wall behind the cupboard is painted rust red. The couch and chair are covered in green fabrikoid and the hangings are orange fabrikoid. The floor is black cement; the rug, an Indian one, is gray and white; and the walls, ceiling, and old beams are whitewashed. Altogether this room expresses in every part the fact that it is a masculine sanctuary.

On the second floor are the masters' bedrooms, with servants'

This Charming Imperial Occasional Table
Also a Complete Radio for Your Home



AWAY with out-moded radio cabinets! Imperial Tune-In-Tables have arrived! This charming occasional table is but one of the many smart new Tune-In-Tables, radio-equipped, that have been created by Imperial craftsmen to add sparkling charm, individuality, and ultra-modern enjoyment to the home. There is a Tune-In-Table to harmonize with any decorative theme . . . to meet any furnishings need. A delightful array of authentic period styles, types, and woods, offers a range of choice that makes selection a joy for all who appreciate fine things.

Ask to see Imperial Tune-In-Tables at your dealer's. You will be enthusiastic about them. All models are priced under $100; many for much less. Look for the famous Green Shield trade mark, your guarantee of Imperial quality.

IMPERIAL FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN

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Nursery stock formerly owned by the Farquhar Nurseries, famous for fifty years, offered at absolute Liquidation Sale.

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HIGH SPRUCES

[*Continued from page* 311]

rooms in the ell. The only bedroom illustrated belongs to the daughter of the house. Here twin beds of maple have simple ruffled covers of thin cotton with figures in green and butterscotch yellow, colors which are repeated with a warm gray in the large plaid wallpaper. The brackets of maple over each bed should be noted, with their conveniently placed lamps. These lamps have green shades, and the desk and bookcase are painted blue-green to match the color in the spreads. The hangings are gold mist mohair and the floor is gray, spattered with yellow.

Some houses acquire their virtues by a long-time accretion of furnishings, ripening slowly under the hands of several generations. Others come to quick fruition. Houses of the latter class, of which this one is an example, must be handled with great skill lest they be hard, new, and uncompromising. This house has been particularly fortunate in having the mellowness of its shell preserved also in the interior, and in having owner, architect, landscape architect, and decorator who could work harmoniously together to make it satisfying to both eye and mind.

The house was further fortunate in that it had a builder, Henry E. Wile, who was sympathetic with the architect's plans and who carried them out conscientiously and skillfully. A house, after all is said and done, is no better than the workmanship that is put into it, and when there is a builder, as there was in this case, who can live on the job and who, through practice in working with the architect, can interpret his or her plans correctly, then will the result most nearly approach the architect's original conception.

LETTERS TO A BEGINNING GARDENER

[*Continued from page* 287]

hedge plants for the colder parts of the country. They are not only extremely hardy and of shapely growth, but they stand clipping well.

Plant the shrubs in your border in groups or clumps instead of in rows — an irregular projection here and a bay there. Make an ally of their natural habit of growth. If you want a medium or low-growing mockorange, for instance, there is no need to struggle to keep twelve-foot *Philadelphus coronarius* in bounds when you can just as easily plant seven-foot Virginal, or *P. lemoinei*, which stops at three or four feet. Some shrubs are more effective in masses, others as single specimens with room enough to show their full beauty. Don't crowd them so that they soon form a confused tangle unless of course you have space to plant somewhere a thicket of berried shrubs for the birds. Such a thicket will give both you and the birds much pleasure.

For your hedge there are a number of plants from which you may choose. To be satisfactory, the material should be twiggy and completely hardy. The desired height is also a factor to be considered. The most generally used plants are privet and *Berberis thunbergi;* these are inexpensive and easily procured. For a fairly broad, low-growing, informal sort of hedge, I think the barberry is preferable. Privet is more adaptable for a narrower, taller hedge. The so-called California privet (*Ligustrum ovalifolium*) is not happy in the colder parts of the country, but Amur, Ibota, or European privet (*L. amurense*, *L. ibota*, and *L. vulgare*, respectively) may be used. Privets are heavy feeders and quick growers; to keep them in bounds and in proper shape they will need clipping three or four times a year.

Evergreen hedges add much to the winter beauty of a home. For New England and similar climates the Japanese yew (*Taxus cuspidata*) is generally recognized as the best material. If properly planted and cared for, it will last for a lifetime. For a windbreak on a large place, the common hemlock (*Tsuga canadensis*) makes a beautiful hedge, trimmed or untrimmed.

The planting and care of the hedge are just as important as the material of which it is made. The trench dug should be large enough to take the roots without cramping, and the earth at sides and bottom should be loosened. Very small plants should be set about one foot apart, larger ones with the branches touching. If the soil is poor, add fertilizer — barnyard manure if you can get it. Firm the soil well over the roots and add a mulch of straw manure or some similar material. Trim the plants evenly. To obtain dense branching from the ground up, the hedge must be carefully clipped from the very beginning. In shape it should be broadest at the base and taper slightly toward the top. This permits better circulation of air and tends to prevent the hedge from getting bare at the base.

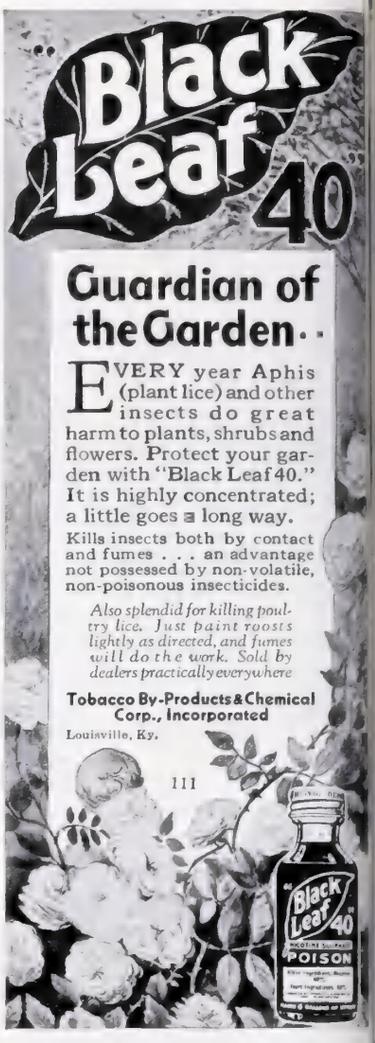
Oh, dear, I've left out so many



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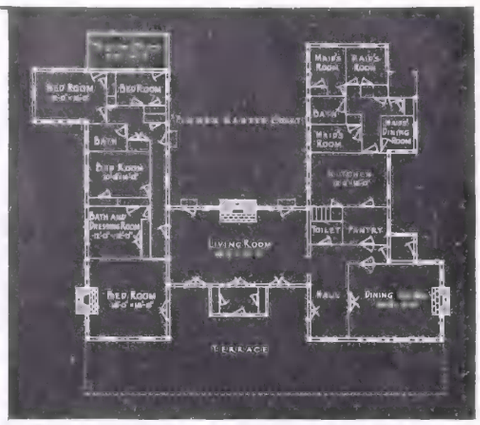
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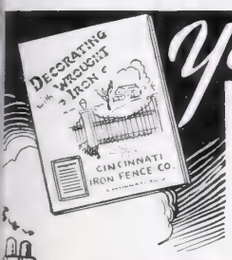
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LETTERS TO A BEGINNING GARDENER

[*Continued from page* 312]

really lovely things of which I wanted to tell you. There is n't room in a letter, any more than in my garden, for all the shrubs I want. Get acquainted with as many as you can before you decide which ones you want for your own garden. Send for plenty of catalogues, for though I have purposely omitted sorts that are n't yet in the trade, you won't find all the kinds you want in any one place. When you see a shrub that is new to you, find out if you can what it looks like the rest of the year. Incidentally, you will get a lot of fun from finding out all you can of the history of your shrubs — their native home, their discoverer or originator, and so on. That is a subject I have n't dared touch on here. It is one of my pet hobbies, and I knew if I once began on it, I'd *never* know when to stop.

THE EVENING GARDEN

[*Continued from page* 272]

their showy creamy trumpets. Remember always in dealing with daturas that they are poisonous. The visions of the ancient oracles have been laid to their use.

Still different in effect is that splendid *Romneya coulteri* with great white crêpy salvers from five to nine inches across that hold a shower of orange gold in their centres. In spite of its size there is a dainty airiness about this plant that is a stout perennial herb in the North and a shrub in the South. It is delightfully fragrant, and the blooms last a long time, opening to cups and widening to salvers. Plant this in a sunny, sheltered, well-drained place, and give it winter protection north of Philadelphia.

The perennials give us a lengthy list for the evening garden, but we should remember here to choose boldness and variety in form, and to make our groups more generous than is necessary in the daytime garden. Shirley foxgloves in the light shades are particularly good for spire effects. Lupines give both mass and spires, but in choosing them, try something a little different in the new Queen of the West, a sweetly scented light primrose with pale pink flushings. *L. arboreus*, variety Snow Queen, is a white form of the tree lupine, from three to ten feet in height, that blooms from July to September. I question its hardihood in the North, though some nurseries claim it may be used there. Though small plants as a rule are not so effective at night, large sheets of white Arabis are striking in a rock wall, or cascading down to the water's edge.

In choosing annuals take care that they are not the kind that close at night. *Schizopetalon walkeri* is a delightful one that opens only in the evening, and with a fragrance that may replace the night-blooming stocks and Nicotiana. The China-asters in light shades and white are extremely satisfactory, especially the full-flowered types, though the new Sunshine asters also show up very well.

The bulbs and tubers offer much to the evening garden, particularly among things that are beautiful through all the hours. Peonies are beautiful in both mass and bloom, and while Marie Lemoine and Marie Jacquin show well at night, the fragrant Kelway Glorious and the great ball-like Le Cygne are truly gorgeous, though a little steep in price. Le Jour is a splendid single. Peonies are very gross feeders. Considerable failure in bloom comes from too deep a planting. Two or three inches is enough soil to place over their tubers.

Dahlias carry on well into fall, the informal decorative types with their heavy substance showing up well at night. Nearly all nurserymen can supply a good cream at a reasonable price. When this does not enter the reckoning, Ivory is a very fine flower.

Nowhere are lilies more lovely than in the evening garden where moonbeams touch them with an ethereal beauty. *Lilium candidum*, *L. regale*, *L. auratum*, and *L. speciosum album* will carry on through summer into fall in the order of their naming, but there are other lesser-known ones of great beauty. *L. sargentiae* follows *L. regale* in bloom, and the great Himalaya lily (*L. giganteum himalaicum*) is striking at night, though not the easiest of lilies to grow successfully to its height of ten or twelve feet. The top of the bulb should be just even with the surface, but needs a good winter mulch. It usually takes two years to establish before bloom. *L. cordifolium* is a miniature, and both bloom in July.

White iris show well beneath the stars. A nameless German that was planted in my garden thirty years ago is just as lovely in the dusk as many of aristocratic lineage — and price! But daytime judgment may choose the pale bluish-lavender Mother of Pearl with its

THE EVENING GARDEN

[*Continued from page* 314]

creamy undertones. For later bloom the Japanese White Crane, Silver Stars, and Gold Bound are good.

Three splendid bulbs are little grown in gardens, Xerophyllum, Eremurus, and Galtonia. These are all striking at night, and all of the tall spire effect. The Eremurus, also called Foxtail lily and giant asphodel, is the tallest, sending up a flower stalk of eight to ten feet from a clump of long narrow leaves. Satiny bells make up the dense spike. *E. elwesii albus* and *E. himalaicus* are both magnificent whites. Give them sun, rich soil, and a winter mulch, being careful



Here a cluster of Saxifraga leans over the pool's edge in the moonlight

that a late spring frost does not catch the young flower spike. The foliage disappears entirely after blooming, and a late annual, such as white China-asters, may fill in the bare space left.

Xerophyllum tenax is a native of our high mountains of the Northwest, and thoroughly hardy, though inclined to sulk if disturbed. The woody flower stalk rises high above the large tuft of wiry grass-like leaves, and bears a club-shaped flower spike holding hundreds of fragrant creamy blooms. The star-shaped florets are half an inch across, while the flower head itself runs from twelve to sometimes thirty inches in length. It blooms in June and July, often holding on to the end of summer. Do not, however, be disappointed if it does not flower the first year.

The summer-hyacinth is a little less showy and perhaps a little better known. This has been called *Hyacinthus candicans*, but we are told now to call it *Galtonia candicans*. It carries about thirty white bells on a stem three or four feet tall through midsummer. Group or mass this, and north of Philadelphia take up the bulbs like gladioli. Their general culture is similar.

Spring effects may be had with poets narcissi, white hyacinths, and Picotee tulips, but in general the smaller bulbs will not be so satisfactory. Snowdrops are lost in evening shadows.

Whether in broad suburban acres or tiny city enclosure, nothing brings greater charm to the evening garden than does water. It may be the broad still pool with a shimmering wake of silver cutting through the brooding shadows; or in the very formal garden white marble may win the moon rays to dreams of classic gardens by the Mediterranean. In more intimate gardens water may splash on a rocky brink to a small pool below, or a tinkling wall fountain add music to the hours.

The question of artificial light is one open to some discussion. Personally, I rather feel that the larger garden, screened from other lights, carries an ethereal charm and peace that are lost with man-made light. With house walls near, or in larger cities, the lights of earth pale starshine and moonbeam long before they reach our gardens. We should perhaps do better to accept the 'stars of earth,' gazing off on the twinkling lights of the city beyond, and possibly letting a small searchlight on the wall above play moonbeam to the lily pool. I have seen a large rock garden built into a high bluff between house and lake illuminated by searchlights from house wall and tall tree top in such a manner that the beauty of stones and small plants was brought out without losing that of the moon's wake across the lake. This was a garden, though, upon a large scale, enclosed by great conifers, and with a twenty-mile lake before it.

The smaller patio garden in so many ways becomes a part of the house that soft lights to be switched on or off at will would seem to belong to it; and this, too, is true of the tiny garden between high city walls, while gardens with the Japanese note may of course light their lanterns.

Well-known Plants also good in the Evening Garden

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Mockorange (Philadelphus)
Viburnum tomentosum plicatum
V. tomentosum
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Yucca
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Jasmine (white)
Deutzia
Shasta daisies
White astilbe
White chrysanthemums
Long-spurred columbines (white or pale)
Oenothera
Gladiolus (white or pale)
Magnolia stellata
Japanese flowering cherries (light)
White hawthorn



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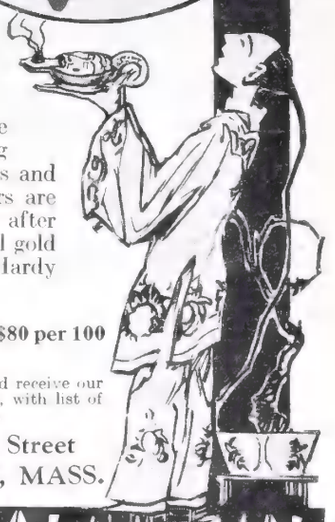
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THE Arnold crab (*Malus arnoldiana*) in May is a bouquet of rose-colored flowers turning to white. See Figure 1. It is spreading in its habit and does not get over 15′ in height, so there is no danger that it will cast too much shade. It can be used as a specimen against a planting of pine or hemlock, or in a smaller place may be used as a screen itself. If you use it by itself, place it where the blossoms may be seen against the sky and you will be surprised to see how the colors enhance and intensify each other. The yellow fruit is decorative in autumn after the leaves have fallen. Early spring is a good time to plant crabs. A 4′-5′ tree may be had for $1.50; $13.50 for ten.—HARLAN P. KELSEY, INC., *East Boxford, Massachusetts.*



Fig. 1

WE all like red roses when they are just opening, but the colors they fade to are unpleasant. There is a Pernet rose called Margaret McGredy (Figure 2) which gives an unusually brilliant effect because its scarlet petals are dipped in yellow to orange-vermilion at the base. As the flower opens, the color changes to an even rose-pink — a pleasant sequence of color. The flower lasts well — a point in its favor, for our hot summer weather is always hard on rose blooms. Plants come at $1.25 each, delivery prepaid.—CONARD-PYLE COMPANY, *West Grove, Pennsylvania.*



Fig. 2

THE Annie Laurie dianthus (Figure 3) is a gem, so dependable for bloom throughout the summer and into the autumn. It is a large single flower with fringed petals, a bright pink in color, with wine-red centre. The foliage has a gray bloom. We should love to plant it as an edging in a tiny, well-kept vegetable and cutting garden, or in the border which is expected to be full of bloom all the time. Potted in 2½″ pots, it is 30 cents for the individual plant, or ten for $2.50.—ROBERT LAURIE & SONS, *Stoughton, Massachusetts.*



Fig. 3



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WHAT SHALL I PLANT?

[*Continued from page* 316]



Fig. 4

SPRING is the time to plant flowering dogwoods. If you are far enough north to have your dogwood blossoms nipped by spring frosts, try the Kousa dogwood (*Cornus kousa*), shown in Figure 4. It blooms in June after *Cornus florida*, our native one, and its buds are folded within the protecting leaves. The decorative quality of its pointed petals is enhanced by the foliage which frames them. Red fruit and a rich autumn color prolong its charms through the season. The 6′ size, balled in burlap, is $7.00; 8′, $12.00; carriage extra. — CHERRY HILL NURSERIES, *West Newbury, Massachusetts.*

LET us look ahead this spring and think of berries for next autumn. The violet-fruited Japanese beautyberry (*Callicarpa japonica*) is a change from the many red-berried shrubs. A bush growing at most 4½′ tall, it is fairly inconspicuous

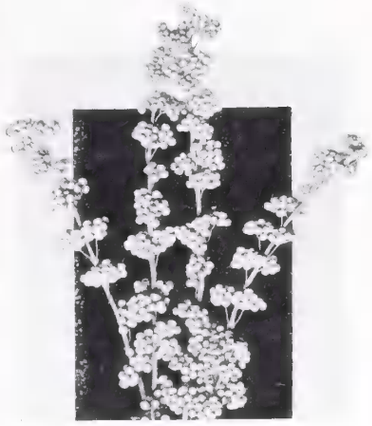


Fig. 5

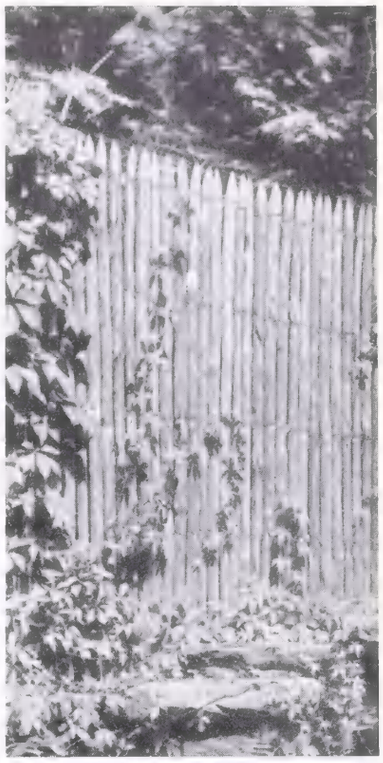
in leaf and flower, but the unusual berries (Figure 5) show up well on the leafless branches in September and October. It is one of those plants which are sometimes uncertainly hardy in Massachusetts but dependable southward. However, if the branches winterkill a bit, they generally fruit and flower just the same on the new growth. We suggest planting some this spring near the snowberry bushes. Four-year-old plants are priced at 70 cents each. — WILLIAM H. MOON COMPANY, *Morrisville, Pennsylvania.*

THE *Gerbera jamesoni* is one of those daisy-like African flowers admirable for cutting or as a pot plant. It is hardy in the South and on the West Coast south of Washington, liking rich well-drained soil. In the East it makes a good pot plant for the terrace. There are hybrids which vary from pink to scarlet, with light yellow and buff shades that contrast well with blues. Plants may be obtained from 50 cents each; $5.00 a dozen, carriage paid. — CARL PURDY, *Ukiah, California.*

THE King George aster (Figure 6) we like because it is not too tall, about 2½′, and has large flowers of a lavender-blue set off by the yellow centre. Like all asters, it likes good soil. If you pinch out the stems two or three times, you will have nice bushy plants, well covered with bloom about the middle of September. Shipped in 3½″ pots, 50 cents each; $5.00 a dozen, carriage extra. — BRISTOL NURSERIES, INC., *Bristol, Connecticut.*

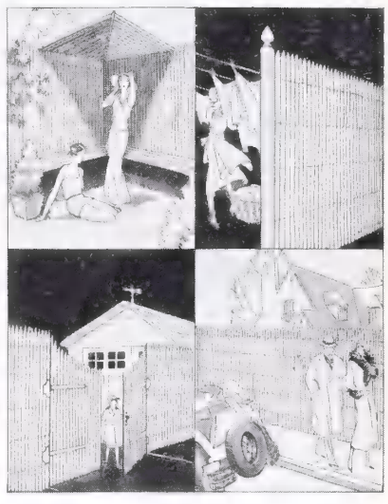


Fig. 6



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WHAT SHALL I PLANT?

[*Continued from page* 317]



Fig. 7

THE delicate and brilliant colors of the rock garden are flattered by a touch of dark green, like the patch on the face of the beauty. The dwarf Hinoki cypress (*Chamaecyparis obtusa nana*), shown in Figure 7, is just the thing for this purpose. Its closely laid needles give a velvet texture to the fan-shaped branchlets. It is most picturesque and grows very slowly and compactly. It has two aversions — lime and a dry climate. Plants are available in 6″–8″ spread at $1.75 each, 8″–10″ at $2.00, and 10″–12″ at $3.00, transportation extra. — KOSTER & COMPANY, *Bridgeton, New Jersey.*

FOR the beginner with a weakness for yellow roses there is a collection of six in varying shades of this color which is most enticing. All reliable varieties, they would give the rose bed a good send-off. There are Duchess of Wellington, a good yellow which blooms well in the fall, too; Eldorado, a vigorous grower, clear yellow; Feu Joseph Looymans, with well-shaped buds and excellent dark foliage; Joanna Hill, very strong in growth, the flowers like, but larger than, Mrs. Aaron Ward; Rev. F. Page-Roberts, showy, fragrant blooms opening to yellow from a bud cast with rose; and Talisman, the coppery-yellow rose which has deserved its immediate popularity. 'Offer B' collection of yellow roses, $5.00; Extra Grade, $6.50; delivery prepaid. — GEORGE H. PETERSON, INC., *Fair Lawn, New Jersey.*

HERE is something new for the rose garden — a Weeping Standard rose. We often like to use a rose trained to a standard to give variety in the height of the bed or to bring out some special feature. The Weeping Standard gives a graceful mass of bloom sweeping from a stem 5′ tall. The one illustrated (Figure 8) is Lady Godiva, which has clusters of delicate pink flowers. It may also be obtained in the deeper pink of Dorothy Perkins, the orange-yellow of Jacotte, and, perhaps most charming of all, the pale gold with rosy tips of Phyllis Bide, which blooms through the summer. Plants balled for shipment with a heavy stake and wire trainer may be bought for $15.00, shipping postpaid for the Pacific Coast states. — LESTER ROSE GARDENS, *Monterey, California.*



Fig. 8



Japanese Flowering Crab

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[*For further information about items mentioned see notes on page* 320]

WHAT'S NEW



IN THE BUILDING FIELD

20. There is now available a prefitted double-hung window which comes all weather-stripped and which permits a narrow mullion and narrow trim. The sash is balanced by the spring-suspension method instead of by pulleys, thus eliminating the weight box. The window fits the frame opening without the use of carpenter's tools, and so saves some expense in installing. These ***Silentite Prefit*** frames come packed in cartons and are assembled quickly on the job. A product of *Curtis Companies*.

21. One of the rooms we first turn our attention to when we decide to modernize is the bathroom. New materials are constantly coming on to the market to make this step an easy one, and one of the newest of these is ***Porstelain,*** a new steel tile. This has an enamel finish, in five pastel shades, that is fused into the steel and so will not crack or chip. One of its great advantages is that it is easily installed over old plaster walls. An insulating baseboard is first put in place, which is grooved to receive the edges of the tile. A product of the *Porstelain Company*.

22. Another aid to modernizing is the new use of linoleum as a wall covering which may be used to renovate a bathroom or kitchen. Of course, it may be applied with equal success to a new house. A well-known company has some new patterns in their ***Sealtex Veltone*** which are designed for this purpose. This material is easily applied over old plaster walls and will give a surface that is continuous and easily cleaned. A product of the *Congoleum-Nairn Company*.

IN EQUIPMENT

23. A subject much to the fore to-day in the field of equipment for the home is that of air conditioners. One of the newest of these to be put upon the market is manufactured by a well-known maker of mechanical refrigerators. This comes in three models. The first, similar in size to the ordinary radiator, consists of a refrigerant-laden cooling coil, fans for deflection and diffusion of the air, moisture-controlling features, and a heating coil to be connected with the consumer's own hot water, steam, or vapor heating plant. When a radiator recess or wall niche is not available, there is a taller unit, shaped like a highboy radio cabinet, and a smaller cube-shaped one where space is at a premium. There is a compressor unit which will be placed in the basement or may be concealed in a closet. This equipment thus either heats or cools the room and cleanses, dries, moistens, and circulates the air. A product of the *Frigidaire Corporation*.

24. Kitchen sinks improve so rapidly that it is difficult to keep up with them. One of the newer



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sinks, which incorporates a number of the features that have come to be considered indispensable, is the ***Crofton.*** This sink of enamel iron has an integral sloping drainboard on the left, a duo-strainer drain control which allows it to hold water like a basin, utensil and garbage containers, which swing out of the way under the sink, and a gooseneck mixing faucet and rinsing spray — the latter exposed only when in use — that are placed on a narrow shelf extending the length of the sink, and which may also be used for brushes, soap powder, and such. This sink is 24″ wide and 52″ long. The ***Croswell*** is similarly equipped, but has a double drainboard. This is 24″ wide and 60″ or 74″ long. A product of the *Kohler Company*.

25. No longer has one an excuse for being late, for electric clocks are now so inexpensive that every home can have at least one. You may have a wall clock that comes in a white, green, or blue metal case, which is only $5\frac{3}{4}$″ in diameter and will fit into even the smallest kitchenette, or a shelf clock that comes in a black or walnut bakelite case. These are made by the *Hammond Clock Company*.

26. A really novel piece of electrical equipment is the ***Frost Electric Screen and Insect Electrocutor.*** It is exactly what the name implies, a screen for door or window that is sufficiently charged with electricity to kill all insects coming in contact with it, but not charged to a degree that is dangerous to humans. A transformer regulates the current directed to these screens so that they cannot become overcharged. A product of the *Frost Electro Screen Company*.

FOR GROUNDS AND GARDENS

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Window Shopping

MARY JACKSON LEE *will show you on these pages each month the best of the new things found in the shops. We cannot purchase for you, but for your convenience the address of the shop mentioned is given at the end of each item*

IF you have a brand-new nursery or one which needs a freshening touch, I can heartily recommend this soft tufted rug (Figure 1) with its white bunny against a blue or pink background, and a set of tufted curtains to match. To complete the picture you may also have a closely tufted crib spread and pillow cover. This work is done in the South and combines what I consider the three most essential requirements of nursery decoration — daintiness, durability, and a charm which will appeal to the child as well as to grown-ups. The rug measures 22″ x 27″ and costs $4.50. The curtains, 68″ long, are $3.00 a pair; the spread, 45″ x 51″, $4.25, and the pillow cover, 14″ x 17″, $1.75. The rugs may be had with either a pink or a blue background, and the curtains and spread come in either blue or pink, with tufting in white and



Fig. 1

a lighter shade of blue or pink. The bunny, by the way, with pink nose and ears, is most intriguing. All prices include postage. — MISS CANNON'S SHOP, *26 Brattle Street, Cambridge, Massachusetts.*

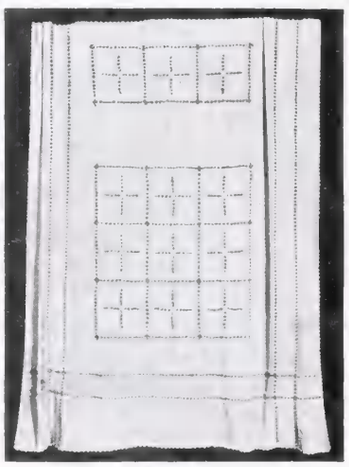


Fig. 2

THE bicentennial of George Washington has brought to light many a dearly cherished Colonial relic, some of which are being copied for the whole country to enjoy. The spread in Figure 2 is a copy of one used in Mount Vernon, which Martha Washington's household servants kept in such excellent condition that to-day the original could be copied in every detail. It is, of course, perfect on the mahogany or maple bed, but it can also be used successfully on a painted bed. I suggest using a pair as curtains in the same room. Of finest quality cream-colored cotton, the tufted geometric pattern is obtainable in any color or color combination. The single-bed size is priced $5.75, the full-bed size is priced $6.25 — both parcel post prepaid. — REMINGTON P. FAIRLAMB, *717 Madison Avenue, N. Y. C.*

HERE is a real alleviator for our present depression! A game of modern bagatelle (Figure 3) that will make you forget the cares of the day and fill the house with shouts of merriment or cheerful wails of woe, according to your score and temperament. As a restorer of neighborhood gayety it cannot be beaten. Even the most ardent contract player or golfer who holds club championships can join in without losing prestige, as skill and cunning are all to the good. It is just the game to have

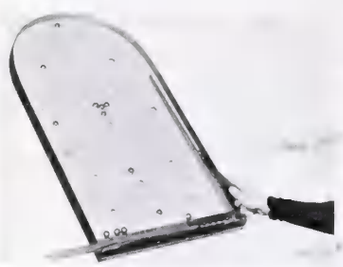


Fig. 3

in the house to entertain the difficult guest who does not play bridge. While you may buy it for the children, I'll guarantee that the moment they are safely tucked in bed the older members of the family will try their hand at it. The board is of maple and walnut construction, beautifully finished, and the marbles are of polished metal. Size of board 30″ x 15″. Priced complete with instructions, $7.00, express collect. — KITTINGER COMPANY, SPECIALTY DIVISION, *1893 Elmwood Avenue, Buffalo, New York.*

I WAS delighted to discover this English crystal pepper shaker and saltcellar (Figure 4), which make, I think, a very good-looking and quite unique set. As a matter of fact the covered saltcellar is really a mustard pot, but it matches up perfectly with the pepper pot and makes a most practical container for salt, especially at the seashore, where dampness plays havoc with uncovered saltcellars or shakers. The saltcellar stands 5¼″ high and costs, complete with glass spoon, $3.60. The pepper shaker, 4¾″ high, is $4.25, or $7.85 for the pair. Shipping charges are extra. — FLORA MACDONALD, INC., *39 Newbury Street, Boston.*



Fig. 4

A CANNY way of appealing to both eye and appetite is to serve health-giving orange or tomato juice in these old-fashioned cocktail glasses shown in Figure 5. They have either an orange or a



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John Alden

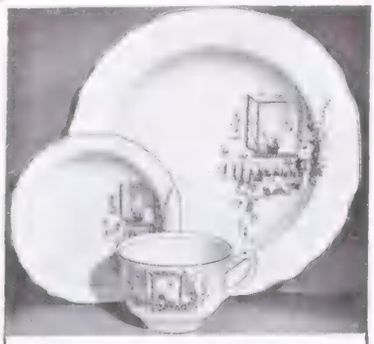
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tomato hand-painted on the side, and come with fluted black glass tumbler plates to protect the table from rings. Combine these with the highly burnished aluminum sandwich or cracker tray, and you have a perfect ensemble for your fruit-cocktail course. The tray, with grooved edges and flat handles, an extension of the rim, is of an extremely smart modern design. This would be a charming gift with the recipient's monogram on the rim or in the centre. Size 13½″ in diameter. The tumblers and plates are $12.00 a dozen, express collect. The tray is $3.50, express collect.—GRACE L. MERRITT, *172 East 51st Street, N. Y. C.*



Fig. 5

JUNE weddings are now looming on the horizon, and if you are looking for gifts that have an unmistakable air of distinction and yet are very reasonably priced, I suggest the silver pepper and salt set of English make shown in Figure 6. They are reproductions of old Georgian pieces and have lost nothing of the charm of the originals. In these days of standardization, it is a joy to find something of this sort either for use on one's own table or as a gift that is sure

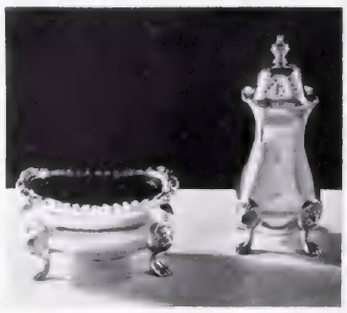


Fig. 6

not to be duplicated; and the fine workmanship that has gone into these pieces is unmistakable. The pepper pot stands 4″ high, and the saltcellar, with blue glass lining, measures 2¾″ long and 1½″ high. The moderate price for the pair, which includes packing and shipping charges, is $12.00, due to the present low cost of silver. — A. SCHMIDT & SON, *567 Boylston Street, Boston.*

ALTHOUGH the choice of toilet bottles is infinite, I have yet to find any which combine practical sturdiness and good looks as satisfactorily as those shown in Figure 7. The flowered ones, banded in blue, come labeled for nine of the most usual liquids, or any special label can be put on. There are also two wide-mouthed bottles labeled for cotton and bath salts. These flowered bottles cost $2.00 each, or $2.50 for bottles specially labeled.

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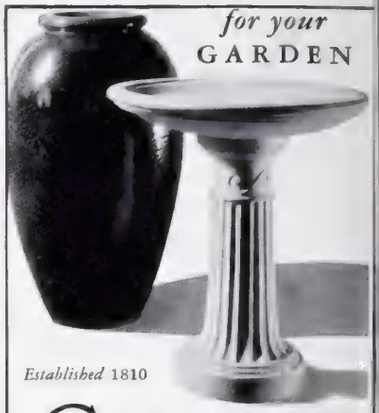
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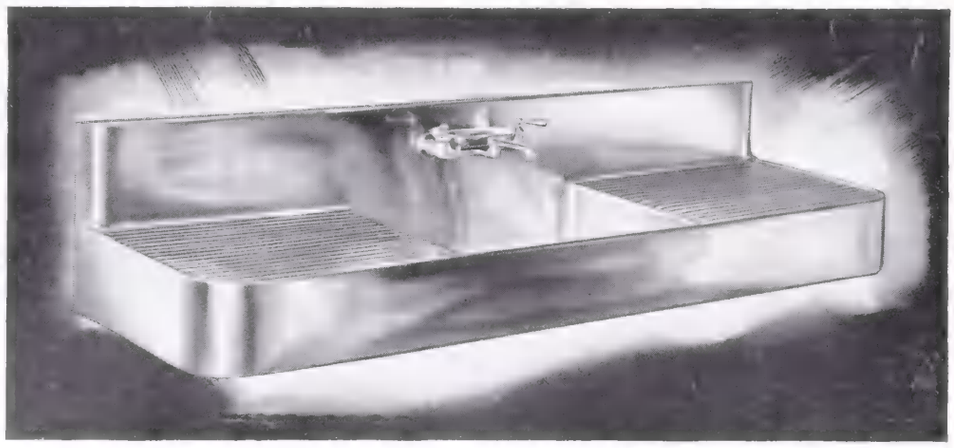
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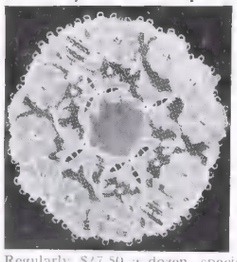
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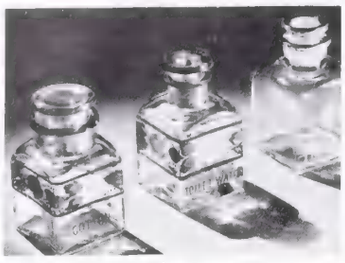


Fig. 7

MOST of us can remember some little French restaurant where a delicious course was served us *en casserole* direct from the oven in one of these quaint covered dishes (Figure 8). So I was delighted to

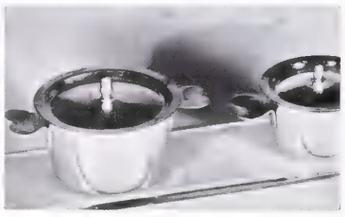


Fig. 8

find that such casseroles are now being imported by a shop in this country, making it possible to renew these delightful gastronomic memories in our own homes. The casseroles are made in France of seamless white metal, so that they can be used for baking, and is there anything more appetizing than a hot dish served direct from oven to table? The smaller size also makes a very practical and original bowl for soup. The *casseroles à deux* measure $2\frac{1}{2}''$ deep by 4″ in diameter, and three may be had for $2.25, including the covers. The smaller individual casseroles are 2″ deep by $3\frac{1}{4}''$ in diameter, and a set of six costs $3.00. Postage is extra. — THE BRICK OVEN TAVERN, *40 Joy Street, Boston.*

ALMOST every country in the world is sending us glass to-day, and here in Figure 9 is a bowl of Leerdam glass from Holland that is able to hold its own with other claimants. Distinctively modern in form and in a lovely clear glass, the color of mountain lakes, it makes a marvelous bowl for flowers, or it may be used as an aquarium for gold or tropical fish. It will also add much charm to a table when filled with fruits. The height is $6\frac{1}{2}''$ and the diameter at the top $9\frac{1}{4}''$. Price $6.75, express collect. — SCHOEMAKER & COMPANY, 225 *Fifth Avenue, N. Y. C.*



Fig. 9



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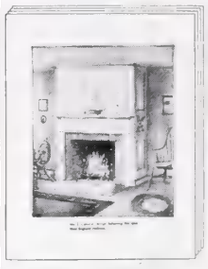
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THE gay cock and sedate curly-tailed pig (Figure 10) have but one mission in life — to hold their proud owner's books, although they may, to be sure, at the same time flaunt their gayly painted sides to an admiring world. Aided by these willing animals any young child will delight to keep books in an orderly array, and will begin to take pleasure in his possessions. These animals are of 1″ wood, painted cream color with red, blue, yellow, and green amusing decorations, and are mounted on a tin stand. The cock is 7½″ x 5½″; the pig is 8″ x 6″. Priced $3.50 each, parcel post collect. — CHILDHOOD, INC., 32 *East 65th Street, N. Y. C.*



Fig. 10

IS there any object that has not yet been used as a base for a lamp? You will believe not when I tell you that the one shown in Figure 11 is a replica of an old Syrian lunch box. The three compartments were for the midday meal of soup, fish, and stewed fruits. Using these humble metal food utensils as lamp bases is now the latest fad of the moment, but it is a fad that acknowledges the excellence of form and the skill of the native craftsmen who wrought these utensils of daily use with such loving care. These come in both pewter and copper finish and will fit delightfully into almost any type of simple interior. The height of the whole fixture to the top of the standard is 14″, but this standard may be raised 4″ higher if desired. The cord which comes with it is 10′ long. The price is $7.50, express collect. — B. PALESCHUCK, 37 *Allen Street, N. Y. C.*



Fig. 11

A REPRODUCTION of a Southern Windsor chair, with all the charm and warm rich maple coloring of the old chair, is handmade of maple and hickory with all details of shaped seat, grooving, and finish copied with painstaking care and fidelity by native craftsmen. This chair (Figure 12) can be used

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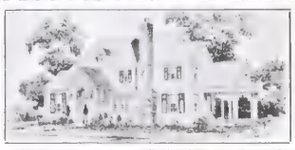
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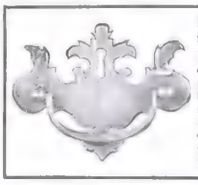
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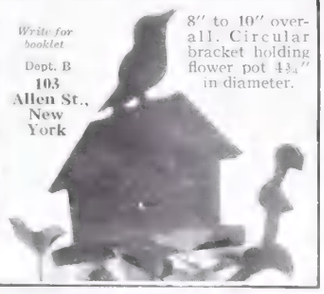
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with original pieces and not detract in any way from the authenticity of the antique. I can't think of a more charming chair for the summer dining-room or bedroom.



Fig. 12

Men will like it for its comfort and sturdiness. A variety of Windsor types are obtainable. The chair illustrated is priced $7.00, express collect. — E. E. Burroughs Company, *Conway, South Carolina.*

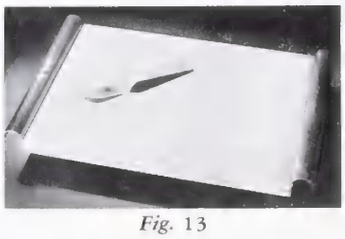


Fig. 13

THIS most practical wooden cheese board (Figure 13) has a smart modern simplicity of design, rolled-handle ends of brushed aluminum, and an aluminum knife with woven cane-covered handle. This is the way for the epicure to serve cheese, allowing each piece to be cut as needed, so that none of the flavor or quality of any choice brand is destroyed by exposure to the air — and, in these practical times, none is wasted by unnecessary cutting. As a gift to the bride whose husband and friends like a snack — and all men love bread and cheese — after golf or swimming, it will give the right air of pre-1929 hospitality to an *al fresco* meal. The board is 12″ x 16″ and is priced $10.00, express collect. The knife is 7½″ long and priced $1.50, express collect. A monogram of three letters may be engraved for an additional cost of $1.75. — Alice H. Marks, *19 East 52nd Street, N. Y. C.*

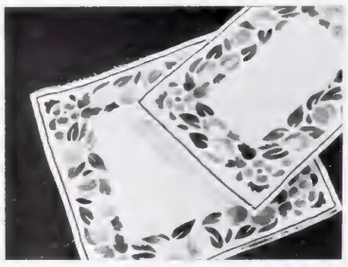
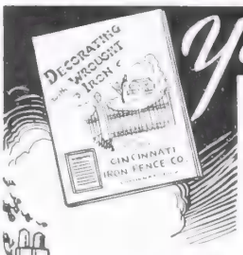


Fig. 14

YELLOW, orange, and green are the clean, fresh colors used in this smart stenciled luncheon set (Figure 14) which would be an excellent choice for an appropriately appointed summer breakfast or lunch table. And in a shop full of lovely things this set at once attracted my attention by its fresh



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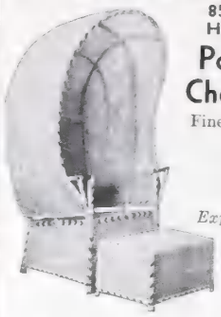
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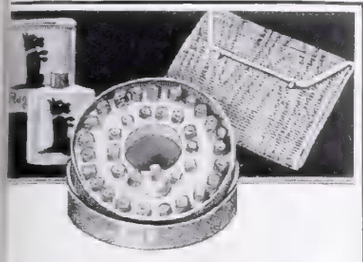


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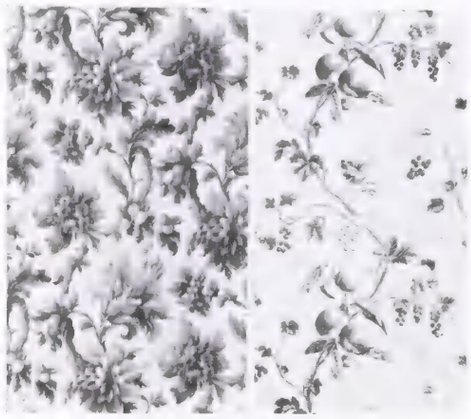


Fig. 15

coloring and original design. The material is a heavy crash linen and the oil colors of the pattern will withstand innumerable washings, making it a very practical set for everyday use. The doilies are $10\frac{1}{2}''$ x $15''$ and the centrepiece $15''$ square, the set of five pieces costing $7.50. Extra doilies may be had at $1.25 apiece. All prices include postage. — THE CRAFTSMEN'S GUILD, *15 Fayette Street, Boston.*

WALLPAPERS rich in coloring and of ornate designs are becoming more fashionable every day, and few new designs excel the two papers shown in Figure 15 as a background for mahogany, maple, or pine furniture. I can visualize a most attractive and cheerful dining-room or hall done in either one of these papers. Used as a background for gayly painted furniture in a summer home, they would be delightful. The imported fruit pattern has a gray-green background with design in orange, yellow, green, purple, tan, and brown. Price $1.35 a single roll, express collect. The floral pattern has a tan and gold background with design in yellow, blue, green, purple, tan, and gold. Price $1.25 a single roll, express collect. — A. H. JACOBS, *117 West 33rd Street, N. Y. C.*

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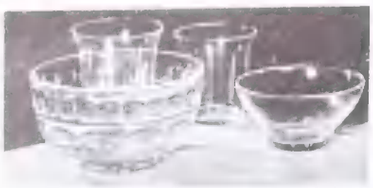
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Fostoria
GLASSWARE

[For further information about items mentioned see notes on page 347]

WHAT'S NEW



IN THE BUILDING FIELD

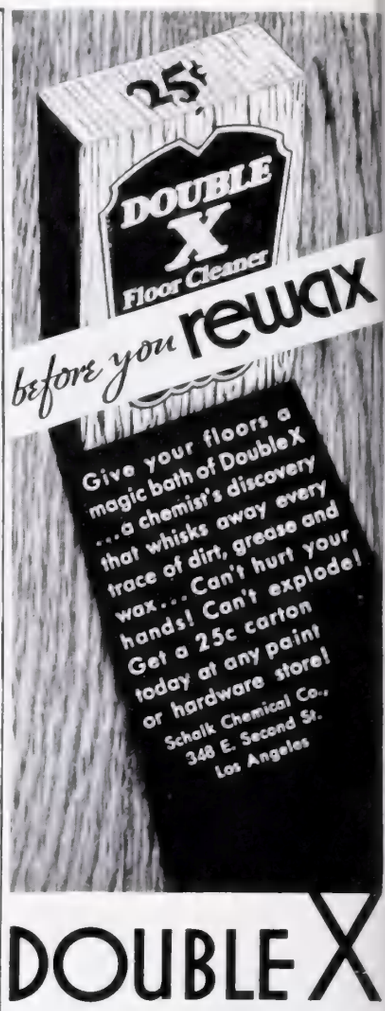
30. No one in these days questions the value of insulation in house building or remodeling, and constant improvements are being made in the various types of insulating materials available for this work. The booklet ***Demand Utmost Insulation Value*** describes the possibilities of Red Top Insulating Board and gives illustrated directions for installing it. This board may be had in four types: building board which may be used both as wall board and as insulation; lath 18″ x 48″ with tongue, and grooved edges providing a smooth surface for the application of plaster; tile board 18″ x 32″, with tongue and grooved edges on the long sides, which are also beveled; and roof insulation 2′ x 5′. It is an all-wood fibre product, the fibres felted in a single homogeneous unit. Among other advantages, the board is very resistant to moisture, is tough and strong, and is easily painted. A product of the *United States Gypsum Company*.

31. We have already mentioned in these columns 4-square improved packaged finishing lumber, and the latest innovation in the plan to bring precision to the lumber used in house construction is the introduction of ***4-Square Guide Line Framing.*** This framing comes in the exact standard lengths with accurately squared ends, and is calibrated every inch with guide lines. The lumber is of seasoned stock ready for immediate use, and has chamfered edges which make it very easy to handle. The use of such precision lumber assures sound construction, and detailed specifications for the erection of a strong and properly assembled frame are supplied to all users of the lumber. A product of *Weyerhaeuser Sales Company*.

32. Prospective buyers of oak flooring will find much practical advice in a small booklet, ***Laying, Finishing and Care of Oak Floors,*** which considers every detail of the work from the bundle to the finished floor. This flooring may be obtained in three grades of quarter sawed and four grades of plain sawed, giving a wide variety of choice and range of cost. Diagrams show how the flooring should be laid and information is given as to the different methods of finishing the floors and their subsequent care. Published by *Oak Flooring Manufacturers Association of the United States*.

IN EQUIPMENT

33. Electric washers have taken more drudgery out of housework than any other one invention, and the booklet *New and Better Ways to Wash Clothes* describes a new and inexpensive electric vacuum-action washing machine which, among other advantages, has no moving parts inside and consequently may safely be used for even the most delicate clothes. An equally convenient electric dishwasher, which is self-cleansing, has no racks, and is low enough to roll under any standard sink, has recently been perfected by the same company. Products of the *Black and Decker Manufacturing Company*.



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WHAT'S NEW

[*Continued from page 346*]

34. Having been satisfied for many years with furnaces which merely heated their houses, intelligent home owners are now insisting upon heating systems which will also humidify the air. The next logical step toward health and comfort is a complete air-conditioning system which will cool the house in summer as well as heating and humidifying it during the winter. Such a system has recently been perfected and may be either installed complete or added to systems now in use. Among the advantages of this complete system are positive pressure circulation, secured by the ***Balmi-Aire furnace blower,*** automatic control of both heating and cooling systems, and inexpensive operating costs. A product of *United States Blower and Heater Corporation.*

35. One of the neatest devices yet brought out for simplifying the problem of garbage disposal is the ***Gar-Bag.*** This small garbage container comes with an adjustable pedestal which may be fastened under any sink, the can being swung under the sink when not in use. Waxed-paper bags are used to line the container, so that when the container is full the bag can be lifted out and a new one inserted, thereby eliminating the necessity of washing out the can. The convenience of these features and the fact that the Gar-Bag can be installed under any sink with a minimum of effort and expense make it a valuable piece of kitchen equipment. A product of the *Alto Manufacturing Company.*

36. Pictures hung on wires need to be frequently straightened and will blow about if in the path of any drafts, but these disadvantages, plus the danger of breaking wires, are now obviated by a new device which has just been put on the market. This ***Holdstrate picture and mirror hanger*** consists of a T bar and plate, the former being fastened to the wall, and the plate to the back of the picture. A hook in the plate then slips over the T bar, holding the picture firmly in place against the wall. It is strong enough to hold up to ten pounds. A product of the *Perfection Hanger Company.*

IN GROUNDS AND GARDEN EQUIPMENT

37. A very simple yet clever garden device, is a recently invented gravity sprinkler. In action, the liquids are directly over the openings, giving a free flow which may be either narrow for watering and liquid-fertilizing drills and plant rows, or wide for insecticiding, watering flower beds, and so forth. The sprinkler is held like a watering pot, but turned face down, distributing the liquid evenly and with the least possible effort on the part of the gardener. A product of *McGill Gravity Sprinkler Company.*

38. One of the simplest and most dependable sprinklers now on the market has several outstanding features to account for its popularity. The booklet, ***Next Best to Rain,*** explains these advantages and gives advice on the proper sprinkling of lawns and gardens. The main feature of the sprinkler described is its double rotary principle which prevents any waste of water, the pressure of water through the nozzle turning an aluminum wheel at a high rate of speed. This action causes the entire sprinkler head to rotate on its standard, and the water is cut into rain drops by the distributor wheel. An adjustable nozzle regulates the area to be covered, and if desired the water may be delivered in a straight line or converted into a stationary spray. Published by the *Double Rotary Sprinkler Company.*

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★

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With 8 illustrations and 16 maps

THE ATLANTIC MONTHLY PRESS
8 ARLINGTON STREET, BOSTON

TRAVEL

CALENDAR FOR JULY

AUSTRIA	
July 30	Festival plays, operas, concerts, until August 31, at Salzburg, under Max Reinhardt
ENGLAND	
July 15	National Rose Show, Horticultural Hall, London
July 30	Royal Regatta and Yachting Week opens at Cowes, I. of W. Rush Bearing at Ambleside
FRANCE	
July 14	Bastille Day; celebrating the fall of the Bastille prison in 1789 Dances, fireworks, processions, military reviews
July 17	Pardon at Quimper
GERMANY	
July 18	Wagner Festival Plays open at Munich, to continue until August 21
ITALY	
July 2	Palio Races at Siena; seventeenth-century costume races held in the Piazza del Campo
NORWAY	
July 1	Cup Yacht Races at Oslo

All aboard for Cadenabbia! It is mid-May. Lake Como, a deep gorgeous sapphire, set in its emerald shores, dotted here and there with snowy villas or tiny picture villages, stretches a romantic length ahead of our little steamer. The other passengers are mainly native women, with queer tapering baskets fastened like papooses to their sturdy backs, or sailors in colorful shirts, chattering the local patois.

About two hours from the city of Como we draw up to the dock at Cadenabbia, haven of idyllic beauty. Here the Grand Hotel, looking like some friend's comfortable and commodious country home, tempts us to disembark. And so delightful does it prove to be that we linger as long as our itinerary will allow — and even stretch it a bit!

The perfect spring days pass in heavenly, unhurried, unworried sequence. We breakfast on our private balcony, gazing down upon the blue water dotted with rusty-sailed fishing boats, while we tuck away delicious hot chocolate, tender horseshoe rolls, and golden honey. Later, if we like, we may steam leisurely across to the opposite shore, where picturesque Bellagio's tiny shops offer enticing olivewood opportunities to do our Christmas shopping early. Up the hill a bit, the factory which makes those delicate silky couch blankets keeps us fascinated until noon. They are so lovely, and cost so unbelievably little!

Luncheon. A few letters to the stay-at-homes, for whom we are feeling thoroughly sorry by this time. And then we saunter out through the French doors of the writing-room into the shady plane-tree *allée*, which leads us close beside the lake straight to Longfellow's beloved Villa Carlotta, whose heart is Canova's gleaming exquisite marble 'Cupid and Psyche.' In the tropical villa gardens — if the guide is looking the other way — we may break a sprig of holly, for remembrance.

> I ask myself, Is this a dream?
> Will it all vanish into air?
> Is there a land of such supreme
> And perfect beauty anywhere?
>
> H. C. B.

Do you like a great bowl of tulips beside your jug of cream as you linger over supper in the long English twilight? Do you prefer a quiet farmhouse, where the only sound at night is the dripping of the rain on the beech leaves, to a noisy large hotel full of clacking plates and raucous bells? We do, and we found the very farmhouse, at Grange in the pleasant valley of Borrowdale. That 's south of Keswick, you know — about six miles by the main road along the east shore of lovely Derwentwater. Cross the bridge as a side road branches into Grange, and on the right you will see Mrs. Pepper's sign. The house is made of slate,— of that specially lovely Westmorland color, a gray-green with streaks of dull maroon, — product of the quarry just a mile up the road.

Mrs. Pepper or her daughter will usher you in and show you the bedrooms upstairs, comfortable, clean, and simple, with water supplied by the pitcher method (but water as soft as the rain itself), and then, if you are wise, or if you have prudently 'booked,' as the English say, you will ask for the library as your accompanying sitting-room. Once in the library, you will wish for a winter of leisure instead of a mere week's holiday. 'T is lined with books on three sides, and you may sit by the fire with Sir Walter Scott, or climb the Himalayas on that last fierce attempt at Everest

THE House Beautiful

MAY 1932

NEXT MONTH

THE HOUSE for all-summer or summer-week-end occupancy is emphasized in the next two issues, and either those who are looking for a lath and plaster house or those who want just a simple cabin and nine bean poles will find suggestions in the houses featured in June and July.

IN JUNE there is, first, the house for the seashore, a house built on the coast of Maine, a story-and-a-half house, whose shingles are stained by the salt spray to the color of the cottages of the early settlers, but whose plan is adapted to the pleasures of a vacation by the sea. Equally simple in shell and furnishings is a house on the uplands of New Hampshire, which, built well over a century ago, still provides shelter for an owner who seeks the joys of the country.

PROCLAIMING both New England and the climate and surroundings of the Southwest is a house in Texas which expresses inside and out the best American practice in home building. This is a house that received Honorable Mention in our last Small-House Competition.

AN INVENTION that will have some influence upon the plans of our houses in the immediate future is that of the movie camera, which, with the further inventions of the synchronization of sound and television, will sooner or later ensure our having in our houses a room, or space in a room, where we can enjoy our own movies. Such rooms, which are planned also for recreation of various kinds, are shown in the next number.

UPPERMOST in our minds this season are ways and means of enjoying our meals out of doors, and picnicking is a popular form of this diversion now simplified and made doubly enjoyable by proper equipment. New gadgets of endless variety combine to make this high light of the excursion to woods or cliffs a less casual affair, so that to-day the picnic is more of a banquet than a hasty improvisation. This new equipment adapted to spring, midsummer, and fall days is described in detail.

WE HAVE space left to mention, among other items for June, only the article that describes the furnishing of the house shown in this issue. A full list of furnishings for the entire house and their costs are given.

ONE of the most important services that *House Beautiful* has ever offered is announced on page 411 of this issue. Briefly, this consists of the certification of the plans of your house before it is built. After thorough examination of the full set of plans and specifications, we rate them according to their convenience and economy, excellence of design, and soundness of construction, in accordance with the best recommended practice.

A SEARCH through the suburbs of any of our cities for a house that is both attractive and of honest construction is so rarely rewarded that the need of some encouragement toward better building is obvious. In street after street, in even the better districts, there are rows of houses that look more like wedding-cake architecture than real. These houses are over-picturesque in outline, over-elaborate in detail, and complicated in the materials used. If among them there are one or two built with simplicity and dignity, they stand out as a beacon in a wasted land.

A house of the former type comes to mind. Triumphantly it had gathered to itself, although a small house, all the picturesque features that had ever been used on any house, at any time, anywhere: square entrance tower ending in a dovecote; turret at the corner; arched gate in the wall; crude, irregular shutters; half-timber work; skintled and patterned brickwork; stones sunk in thick mortar; stucco with exaggerated texture; diamond-paned windows with designs worked out in colored glass; a wrought-iron gate, and no less than four Ali Baba jars on a terrace exposed to the street. Every trick had been played, and the result was a caricature of a house.

BUT should n't one be permitted to build the kind of house he wants? Undoubtedly the owner of the house described in such disparaging terms had long cherished each of the features noted and long awaited the day when he could build them into his own home. Why disturb his pleasure? It would indeed be ungracious to do this after the house is built. But although verbal criticism should be withheld, mental disapproval cannot be, if one has built up standards for himself. *House Beautiful* exists for the primary purpose of educating taste in architecture beyond an acceptance of such burlesques, and one of the important reasons for establishing our new service is to prevent these mistakes.

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VOL. LXXI

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No. 5

ADVICE ON MOTOR CARS IN A LETTER TO A FRIEND

from Alice Waterbury Hall

DEAR RUTH:

I was amused at your story of your budget difficulties. Everyone seems to be going through the same process of cutting and paring these days.

When you say you don't know how you are going to make it cover a new car this spring, though the old one is positively antiquated, I'm inclined to guess that you're thinking of a $3000 or $4000 car like the one you now have. That's exactly what I was doing until a few weeks ago, never realizing that values in motor cars had gone up until the less expensive cars now offer as much or more quality than the more expensive ones did a few years ago.

I read an advertisement for the new Nash, and because the description of the new models seemed to include about everything anyone could possibly want in a motor car, I suggested to Allen that we see them. Allen knows the Nash dealer and told him frankly that we had little intention of buying one, that we were just bringing our motor car education up to date.

We were positively astonished to find how far a very modest outlay would go, and, before we left, we bought one of the new Nash Ambassador Broughams. And you can have no real idea how proud we are of our purchase until you see this car.

Allen is as pleased with it as a child with a new toy. Its mechanical features are all Greek to me, but he says its Silent Underslung Worm Drive is one of the finest improvements in years, because it lowers the car without changing the interior headroom or road clearance. It has Twin-Ignition, which, he informs me, is quite an improvement over single ignition. And centralized automatic chassis lubrication, which I *can* appreciate, for it eliminates those trips to the greasing station which I particularly detest.

You'll like the lines of these new Nash cars. They're different. The radiator is a V and they have a name for the body lines—"Slip-Stream". Allen says they are scientifically designed to minimize wind resistance and increase speed. But what matters to me is style, and I feel positively superior when I pull away from the curb in this car.

Its interior is exquisitely upholstered in Broadcloth. We had our choice of Broadcloth or Mohair. The seats are deep and wide with the widest folding armrest you ever saw in the center of the rear seat. There are two parcel compartments on the instrument board, a very tricky adjustable sun visor to keep the sun out of your eyes, and a smart trunk at the rear.

You'd never require a finer car, and the saving we made is certainly noticeable. We're delighted with our bargain, and I'm certain you would be, too, should you decide to buy a Nash.

some striking features of the New Nash which Mr. Hall failed to mention



Driving Seat Adjustment
New roller, sliding type front seat adjustment. Finger-tip operation. Easy to regulate. (All Coupes and regular Sedans.)



Relocation of Rear Seat
Ahead of rear axle (with no decrease in leg room) instead of directly over it as is conventional practice. In all models.



Full Range Ride Control
Enables you to regulate your travel comfort, regardless of road, or load, speed, or temperature. (All models.)



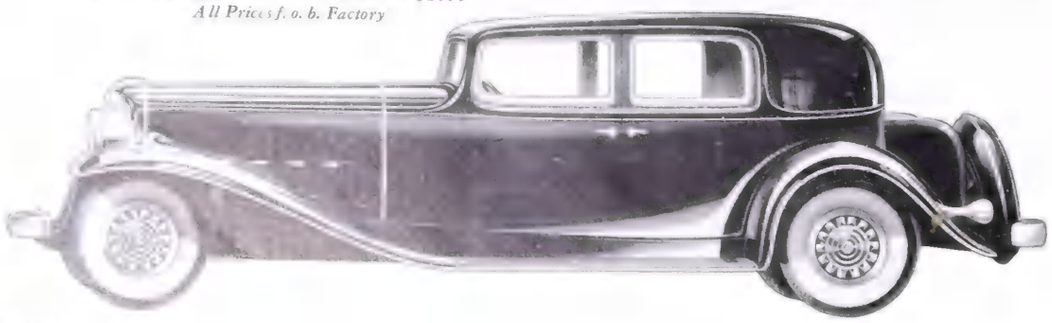
X-Dual Frame, Super-rigid
Strongest type of frame. Extends practically entire length of chassis, giving car, virtually, a double frame. (All models.)



Aluminum Alloy Pistons, Rods
Extreme lightness of reciprocating parts results in greater power and acceleration. Pistons have invar struts. (All models.)

BIG SIX *116-inch Wheelbase* $777 *to* $935
STANDARD EIGHT *121-inch Wheelbase* $965 *to* $1095
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New NASH



HOUSE BEAUTIFUL

Style Notes

BECAUSE *we believe that readers of House Beautiful, in addition to an interest in good taste as it relates to the home, have also a lively inquisitiveness about new trends and styles, we have initiated this department where we shall broadcast reliable style news in concise form. Many of these ideas will be developed further in the text pages of the magazine; some are of temporary importance only, but all will appeal to those who take pleasure in keeping abreast of the times.*

STARS, a form of ornament so fashionable in France and America in the early nineteenth century, once more shine brightly in the decorative firmament now that interest is again focused on Directoire and Federal American furniture. Stars combined with vivid red and blue stripes, a gesture in honor of Washington's bicentennial, appear in various sizes. There are small stars, large stars, and medium-size stars, alone and combined with all kinds of all-over patterns. They shine on the new chintzes, on satins, on rough-textured two-tone fabrics, and on wallpapers. In sapphire-blue or mirrored glass, large single stars are used as tie-backs or to hold up swag valances. In silver or gilt, small stars are used as studs for the white or chartreuse leather upholstery of the more ornate Directoire chairs.

In an extremely smart bathroom, there are 6″ mirrored stars set flush in sapphire-blue painted walls and ceiling. In another room are blue mirrored stars formally spaced to form a border for white painted walls. In this room the ceiling is of the mirrored glass.

Even accessories are not without their star shapes, and stars of blue, rose, or clear mirrored glass 16″ in diameter and 2½″ deep are made with an 8″ circular incised centre to hold fruits or flowers.



QUILTING in the more elaborate and intricate stitching that the debonair members of Louis XV's court used so profusely on their fine silk petticoats and satin waistcoats was brought to America in the trousseaux of wealthy Colonial brides. And this new style was copied here far and wide by all who had sufficient skill and ingenuity. To-day, quilting of this type on fine silk and satin is enjoying a new vogue. A bedspread, with curtains quilted to match, has been hand-quilted in an ostrich plume and rose design on white taffeta, to be used in a room with citron-yellow walls, French blue carpet, and Louis XV provincial furniture painted white.

GLASS figures and animals in extreme modern tempo are appearing in the shops in an increasingly long procession. Some of these, mounted on chromium or brushed aluminum, are being used for lamp bases, with tremendously interesting results, as the light falling on the glass which has the new satin finish gives the impression of carved moonstones, with all the varying play of light and color. This same glass with heavily incised pattern is also seen in the new dessert or salad plates with floral or fruit design. To go with these there are clear crystal tumblers with bases to match the plates.

Mirrored glass also has its place on the table, and plaques 14″ square by 3″ deep have a deep incised centre of satin-finish glass to hold fruits or flowers. I saw a pair of these used to make an extremely smart table centre with the glass plates and tumblers mentioned above. Panels of satin-finish glass with incised decoration are cleverly used by an architect of the modern school in windows where the outlook is not desirable.

CEILINGS, not to be outdone by walls, are now being covered with papers. For this purpose there are formal Empire rosette or star designs, in moire effects, both plain and draped, Chinese lattice and fret designs, and mouldings which copy old plasterwork. All these should be used with due regard to the treatment and coloring of the walls.

WITH DIRECTOIRE and Victorian fashions to the fore, walls, which take on new importance, are being covered with imitation fabric papers and borders to keep them in character with the betrimmed and elaborately detailed furniture of these periods. Paper simulating draped silk moire, caught up by cords and tassels or by rosettes, makes a most amusing bedroom or dressing-room. The old-fashioned parlor is convincingly reinstated by a paper printed in draped plaids with heavy cord holding it back in curtain fashion. This has a matching pleated plaid border, also caught up by a heavy cord in colors to match the colors in the paper. A Directoire paper of vermilion has a heavy twisted white cord design draped in swag fashion across it. This was used most successfully in a breakfast-room with painted white Directoire furniture with vermilion lacquer table top and leather chair seats.

Photograph by Samuel H. Gottscho



FRIENDLY ON THE GARDEN SIDE

This house presents a dignified and perhaps somewhat austere front to the world, as the illustration on page 360 shows. ***On the garden side, however, it is more friendly and informal and invites close intimacies with the garden. The house of Mr. H. D. Hynds in Scarsdale, New York. Dwight James Baum, Architect***

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



FOUR NOTEWORTHY HOUSES

Awarded Second and Third Prizes in the Eastern and Western Groups in the

House Beautiful Small-House Competition

In the December and again in the February issue of the *House Beautiful*, the First-Prize house in the Eastern Group was published, and in March the First-Prize house in the Western Group. These two houses, with the four shown on the succeeding sixteen pages, constitute a selection which the judges of the competition felt would stand high in any collection of houses that might be assembled.

It has been rightly said that a civilization is no more permanently or more graphically expressed than in its architecture. Discouraged as we may often be by the slowness of our social development, we must yet admit that such houses as these connote an advance in the civilizing arts that is encouraging. They express something of the graciousness of living that is associated with our old Southern estates, such houses as Mount Vernon and Westover, which were built when men had the leisure and the inclination to embody in their shelters the best that life had offered them. These houses are smaller than those; they are adapted to a more swiftly moving life and different circumstances, but each shows a regard for something more than the mere practicalities. Each must set a high standard in the neighborhood in which it happens to be placed, in the amenities as well as in convenience and architectural beauty.

They express something, too, that our Southern houses, or those Northern ones that were built on the same scale in such flourishing seaport towns as Salem, Newburyport, and Portsmouth, did not. Those houses were patterned very closely upon contemporary ones in England, with which the colonists were well acquainted through memory, travel, or copy book. These houses, on the other hand, spring from no preconceived pattern, but from definitely accepted conditions and carefully scheduled uses. Could the Strong house, for instance, be placed with equal success upon any other lot than the one which it so beautifully fits, and could house and grounds be more thoughtfully planned for growing children? Do not the Meyer house and the Heath house breathe the very spirit of California, where a new architecture must express new living conditions and a mild climate, and where the house must acknowledge a portion of the out-of-doors as well as an enclosed space? The Birge house, low, spreading, and unpretentious, suggests the ways of a ranch, and the Hynds house, all dignity in front and friendliness at the back, implies a suburban street. Each one of these houses is indeed a straightforward solution of the problem in hand, arrived at without affectation, but with the knowledge that the true rôle of architecture is to embellish a logical structure.

Photograph by Stowell

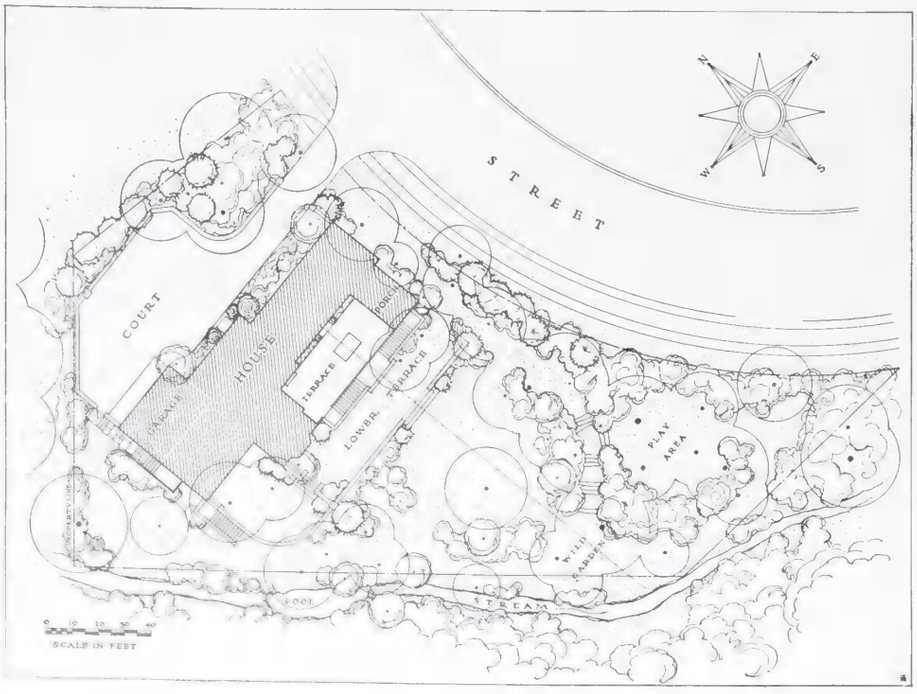


SECOND-PRIZE HOUSE IN EASTERN GROUP

The Residence of L. Corrin Strong, Washington, D. C.

WALDRON FAULKNER, ARCHITECT

NORMAN T. NEWTON, LANDSCAPE ARCHITECT



By placing this house close to the street and leaving on the north boundary only sufficient space for an entrance court large enough to provide reasonable parking, the greater part of the lot, which contains a well-wooded hollow and a brook, is given over to wild gardens and a play area for the children. The house is of brick, whitewashed, with a slate roof and doors and sashes painted peacock blue

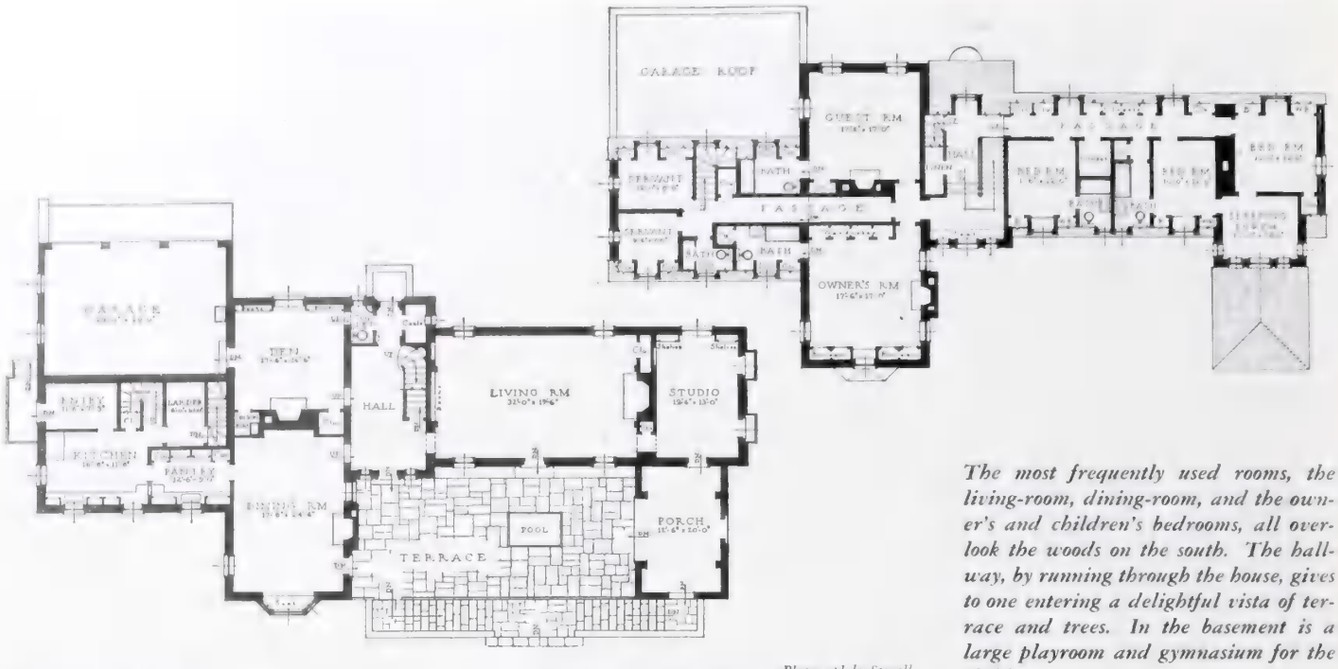
Photograph by Leet Brothers



All the south windows of the house and the delightful terrace shown below overlook the woods, where the natural growth has been retained and supplemented by such native plants as laurel, dogwood, azalea, ferns, and wild flowers. The inside of the porch is left unpainted, as are the spandrels of the arched doors. The grille in the rear wall is cast aluminum. Box, espaliered forsythia and wisteria, with pachysandra and daphne for ground cover, add their green to the green lining of the pool

Photograph by Stowell





The most frequently used rooms, the living-room, dining-room, and the owner's and children's bedrooms, all overlook the woods on the south. The hallway, by running through the house, gives to one entering a delightful vista of terrace and trees. In the basement is a large playroom and gymnasium for the children

Photograph by Stowell



The entrance door of blue and yellow diagonal strips has a simple reveal of unpainted bricks. The hood, lantern, and letter box are of copper. At each side of the door are specimens of box with continuing planting of laurel. Opposite the door is a high retaining wall of native stone, enclosing the court

Photographs by Stowell



In the living-room the fireplace end is paneled with red gum waxed, and the walls and ceiling are painted a buff shade. In the master's bedroom, shown below, the cupboards which line one wall of the room at each side of a dressing table are painted in three shades of green. Flanking the dressing table are hinged mirrors which fold back against the wall when not in use



Photographs by Samuel H. Gottscho



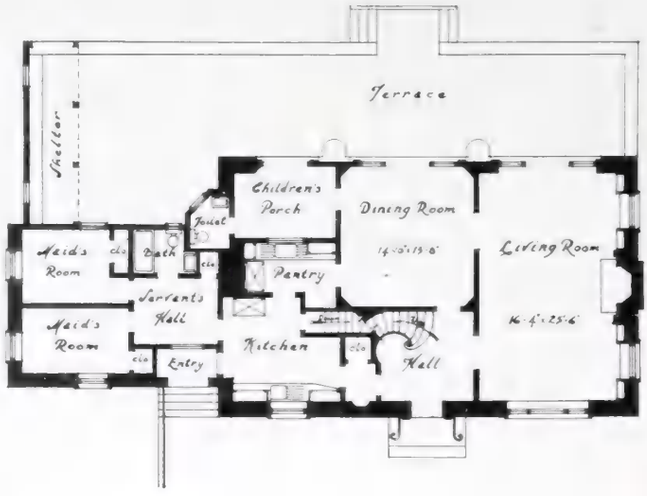
THIRD-PRIZE HOUSE IN EASTERN GROUP

The Residence of H. D. Hynds, Scarsdale, New York

DWIGHT JAMES BAUM, ARCHITECT

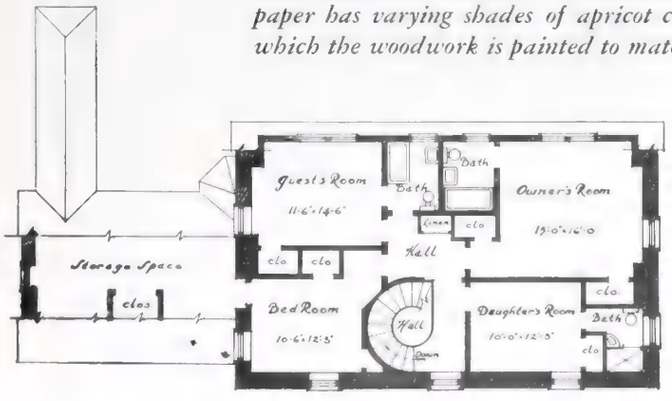


This house is built on a sloping lot facing northwest, and a problem in placing the house was to preserve the many large trees. The house is built of gray stone with natural joints and has white clapboards for the rear wall. The roof is of green slate with a small percentage of rustics. The door trim and windows are white





In the hall is this attractive circular stair with walnut-color treads and a warm gray carpet. The paper has varying shades of apricot combined with a turquoise blue, on a warm gray background which the woodwork is painted to match





Carrying its keynote from the hall, the papered sides of the living-room are turquoise blue and gray, the gray being carried out in the paneling and other woodwork, with the insides of the bookshelves painted blue. This blue is also repeated in the chintz hangings of the windows and French doors



Opening from living-room and hall, the dining-room harmonizes with both by the use of turquoise-blue Venetian blinds and chair coverings. The paper here has a dainty gold-sprig pattern on a warm cream ground. The trim and wainscoting are painted this warm cream. The gold of the paper is again accentuated in the gold taffeta hangings at the French doors



Photographs by George D. Haight



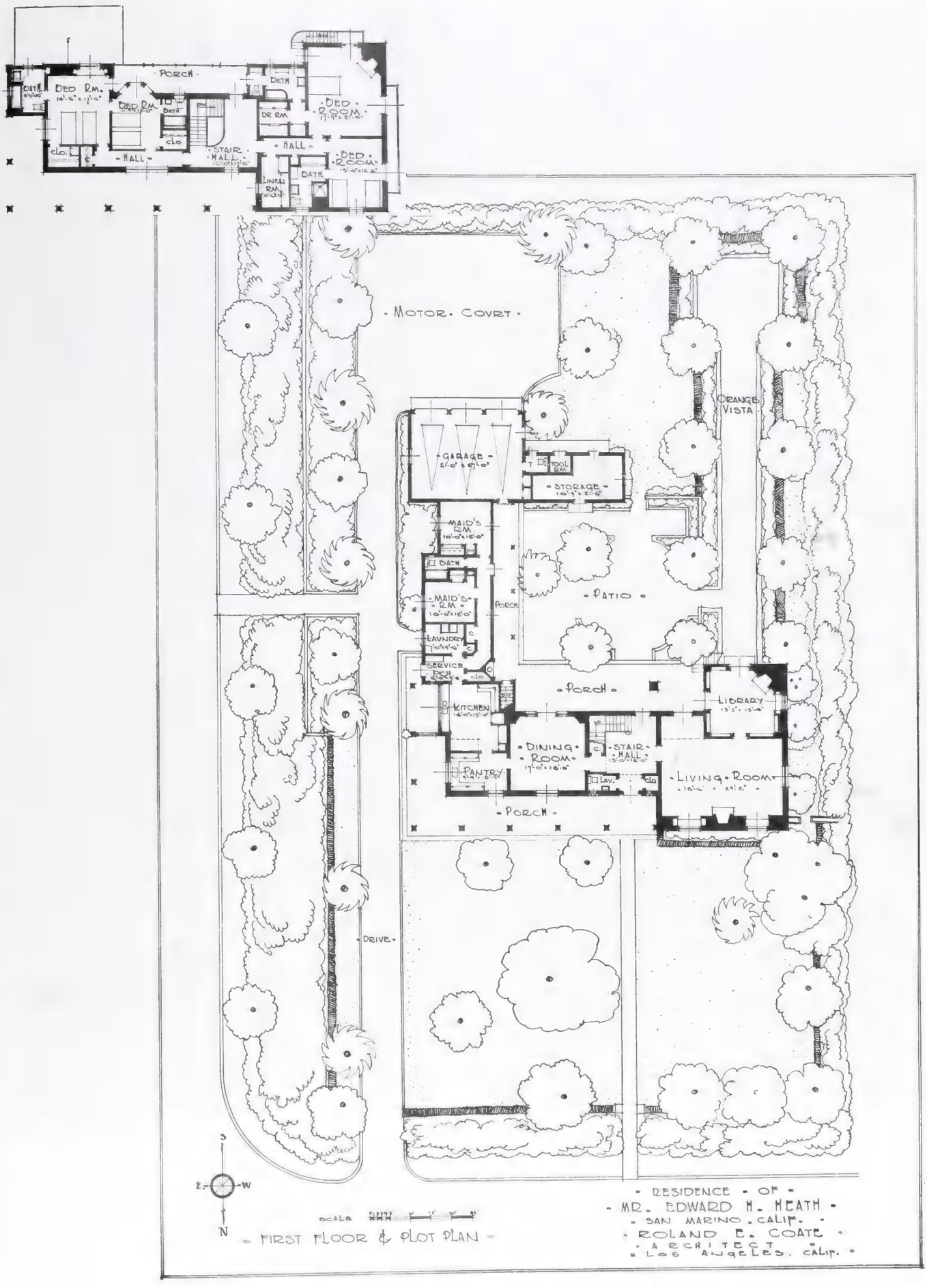


SECOND-PRIZE HOUSE IN WESTERN GROUP

The House of
Mr. and Mrs. Edward H. Heath
San Marino, California

ROLAND E. COATE, ARCHITECT

This house has walls of white stucco and cement blocks with a shingle roof stained blue. The trim is white and yellow and there is a wainscoting on the outside walls that is painted green. The house turns its sunny side toward a patio, as do most California houses


PORCH
BED RM.
BED RM.
BATH
CLO.
HALL
STAIR HALL
BATH
DR RM
BED ROOM
HALL
BED ROOM
LINEN RM.
BATH
MOTOR COURT
ORANGE VISTA
GARAGE
TOOL RM.
STORAGE
MAID'S RM.
BATH
MAID'S RM.
PORCH
PATIO
LAUNDRY
SERVICE PORCH
CLO.
PORCH
KITCHEN
LIBRARY
DINING ROOM
STAIR HALL
PANTRY
LAV.
CLO.
LIVING ROOM
PORCH
DRIVE
N
E
W
S
SCALE
FIRST FLOOR & PLOT PLAN
RESIDENCE OF
MR. EDWARD H. HEATH
SAN MARINO, CALIF.
ROLAND E. COATE
ARCHITECT
LOS ANGELES, CALIF.



This glimpse from the driveway, looking toward the street, shows this delightful corner of the portico and the kitchen entrance, which is screened by the wing wall with its grille and made further attractive by the novel treatment of the walls of the overhanging bathroom



In the patio, covered porches face on a sunken area in which are formal beds of planting set in brick paving. In one corner is an attractive flower niche with basin and cupboards. This, like the dado and shutters, is painted dull green. The ingenious awning is of straw color

Photographs by George D. Haight



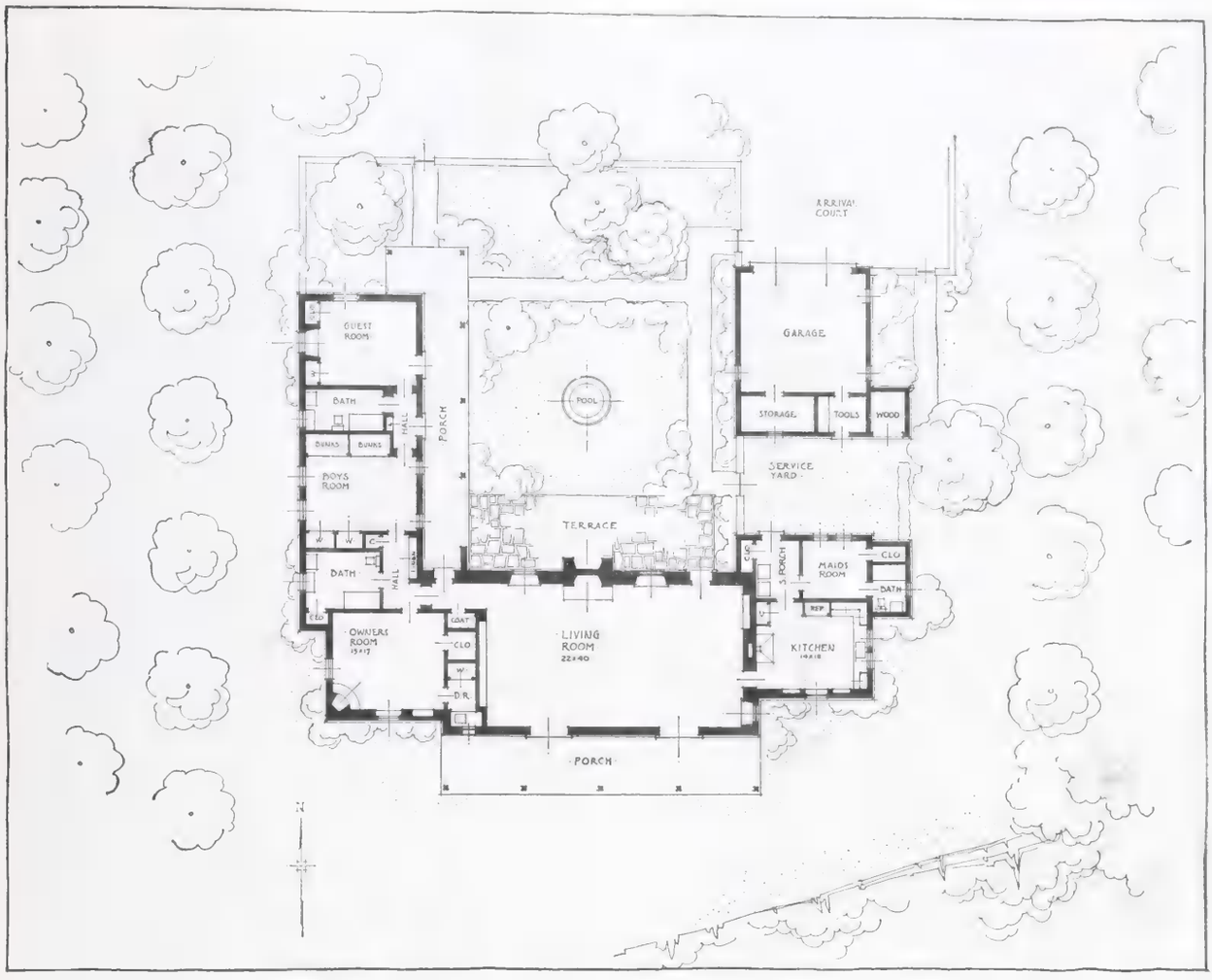
THIRD-PRIZE HOUSE IN WESTERN GROUP

The Residence of Mrs. Katherine Birge

Covina, California

AUSTEN PIERPONT AND MARSHALL SHAFFER, ASSOCIATED ARCHITECTS

This house, situated on the edge of an orange grove overlooking an arroyo, was designed to meet the needs of a simple outdoor ranch life. It is built of large handmade bricks, the size of old sun-dried adobe, but burned to a soft red. These have been whitewashed, but show some color through. The garage and walls behind the verandah are of vertical redwood boards and battens, which are whitewashed, as are also the posts and rafters. The trim and shutters are olive green and the front door natural California redwood. The roof is of hand-split red-cedar shakes


ARRIVAL COURT
GUEST ROOM
BATH
BUNKS
BUNKS
BOYS ROOM
HALL
PORCH
POOL
GARAGE
STORAGE
TOOLS
WOOD
SERVICE YARD
TERRACE
BATH
HALL
OWNERS ROOM
CLO
COAT
CLO
DR
LIVING ROOM
22x40
S. PORCH
MAIDS ROOM
CLO
BATH
REF
KITCHEN
PORCH





The terrace facing the patio is paved with the same bricks as those used for the house, with a row of common bricks between. A pleasant feature of this terrace is the outside fireplace, which has set into the brick above it an old bronze medallion



In the living-room, one end of which is used for dining, are weathered pine rafters and walls of adobe finished with white plaster, and of redwood stained and waxed. The floors throughout the house are of cement, acid stained to dark brown with a greenish tinge. The shutters are yellow, glazed with sienna



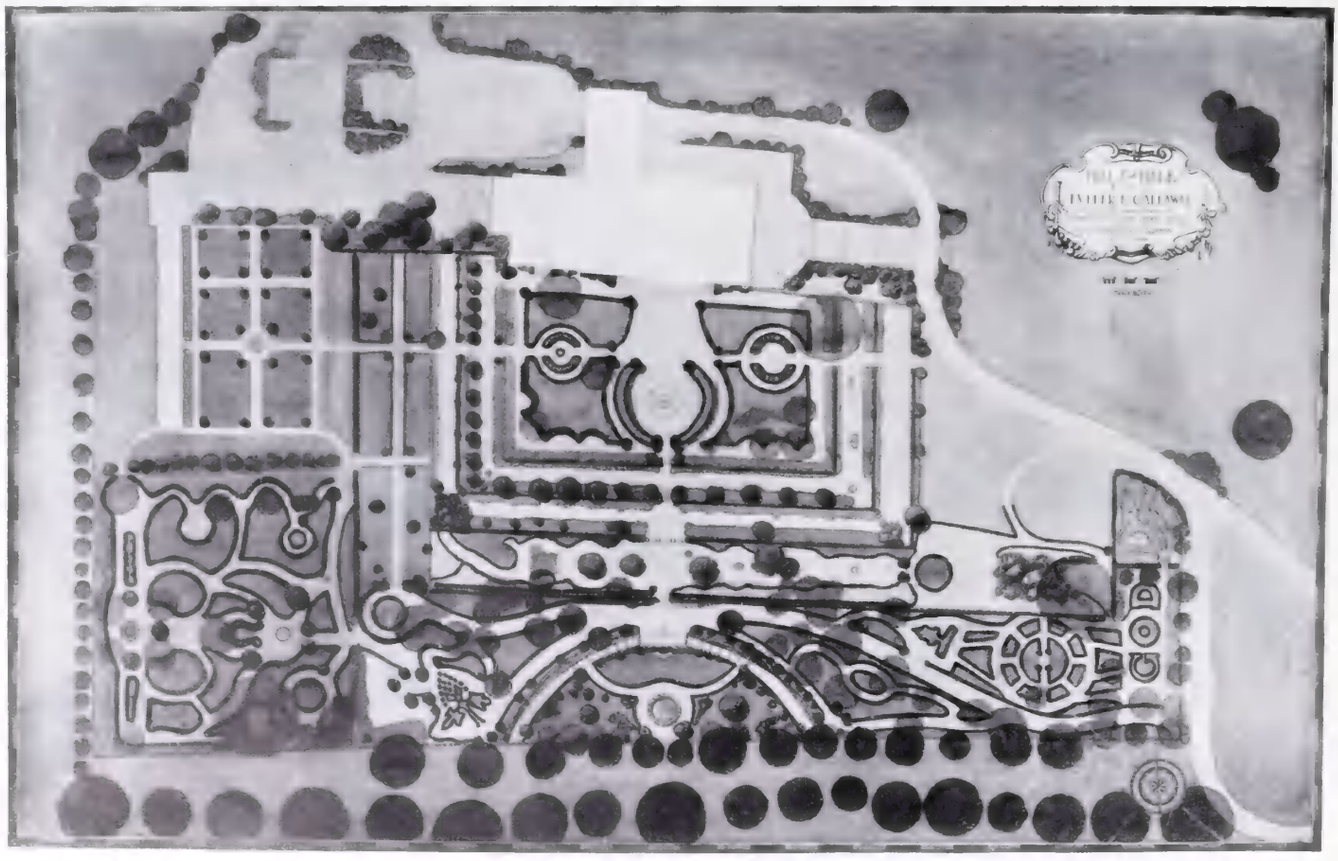
THE GARDENS AT HILLS AND DALES

An Example of Early American Gardens in Georgia

BY E. S. DRAPER

HILLS AND DALES, the three-thousand-acre estate of Mrs. Fuller E. Callaway, at Lagrange, Georgia, contains one of the oldest and most interesting gardens in the South. While it has been visited by people from all over the country, it has never been listed or opened for a fee, as in the case of Magnolia and Middleton Gardens at Charleston, and several other gardens in this section. Since coming into the possession of the Callaway family in 1914, the old gardens, which had been neglected for years, have been given every attention. These gardens, about two and a half acres in extent, were first started in 1800, and were developed over a twenty-year period by the Ferrell family, being known for years as the Ferrell Gardens. The original Ferrell homestead occupied the hill site, but was destroyed by fire. The home of the present owners was built on this site, then occupied by an old ginhouse and cotton patch. The main gardens were built adjacent to the old ginhouse and cotton patch; so that the gardens and their relation to the house determined not only the location of the Callaway home, but the arrangement of the rooms and the architecture of the house itself.

The gardens are a splendid example of Italian Renaissance work at the time of the Baroque period, when informalism was creeping in. Their general form is a series of terraces and numerous straight walks with axes terminated, together with a variation of curved walks and irregular-shaped box-bordered beds, accurately portraying the period when geometric garden design was giving way to the naturalistic school. The present house, built in 1914, was quite appropriately developed in Italian Renaissance style, with baroque details of the same period as the gardens. This house was planned to take advantage of the gardens, with living-room and dining-room opening to them and placed on their major axis. From the gardens is



This plan of the garden, drawn under the direction of E. S. Draper by students of the Schools of Architecture and Landscape Gardening of the Alabama Polytechnic Institute, shows the various terraces and the lower garden with its Sanctuary at the western end



The house, designed by Hentz, Reed, and Adler, and built in 1914, was planned to take advantage of the old gardens built at the beginning of the nineteenth century. On the upper terrace, directly in front of the house, are two large circular beds surrounded by hedges and inscriptions written in box

a pleasant vista of the house and of its façade with engaged columns and pediment. The approach, service, and other features have been arranged so as not to conflict with the relationship of house and gardens. In fact, this relationship was taken carefully into account by the architects, Hentz, Reed, and Adler, of Atlanta, a fact which prompted the purchase of the property by the late Fuller E. Callaway.

It has been the opinion of the writer for several years that these gardens are of sufficient importance as Italian Renaissance examples of this period in the Southern states to deserve careful description and accurate detailing. At his suggestion, the Schools of Architecture and Landscape Gardening of Alabama Polytechnic Institute, Auburn, Alabama, undertook the measuring of these details and the preparation of several carefully drawn plates as a record of this Early American garden development. One of these plans is reproduced here.

The gardens are situated at some distance from the highway and approached through a magnificent grove of oaks, sycamores, hickories, tuliptrees, magnolias, pines, and cedars, with dogwood lighting up the woods in the early spring. Overgrown with ivy, and giving evidence of many years' growth, this beautiful grove of trees forms a fitting setting for the gardens. A branch of the main driveway to the house leads to the southeast corner of the gardens, for the benefit of visitors who may wish to see them without passing through the main approach to the house.

So interesting are they, and so magnificent the planting effects at different times of the year, that one hardly knows where to begin in an attempt to describe them adequately. One of the most interesting points brought out in studying the early work is the fact that, in the actual work of building the gardens, Mrs. Ferrell had the benefit for a number of years not only of numbers of Negro slaves, but of an itinerant Italian gardener, who has left in the designing unmistakable evidence of his origin. While these gardens are not a replica of any one of the Italian villas, they call to mind at different points details from many. Gardens of the Italian type, with their tremendous growth of evergreens and lack of grass, are particularly appropriate in the South, where a climate similar to Italy's obtains, and where coniferous and broadleaved evergreens, although varying in genus, give the same effects.

Like many Tuscan villas, the house opens directly on the first garden terrace and at the same level. The main axis of the garden, continuing the living-room, is not exactly at right angles to the house, a fact that is also true with many of the old Italian layouts. The first or upper terrace is a complete garden in itself, approximately fifty-five by eighty-one feet. The evergreen hedges which enclose this shut off any view of the rest of the garden, except along the open main axis extending away from the house toward the southeast. This main axis passes through three successive narrow terraces which vary in width from sixteen to thirty



On the fifth terrace, on the main axis, are a circular pool and semicircular seat set in a projecting bay in the wall that defines the south boundary of the gardens. Magnolia trees break the vista from the house across the terraces and add their wealth of foliage to the box and other evergreens

feet, each of them being a little longer than the terrace immediately above it. Beyond these is the lowest terrace, whose chief feature is a sunken garden.

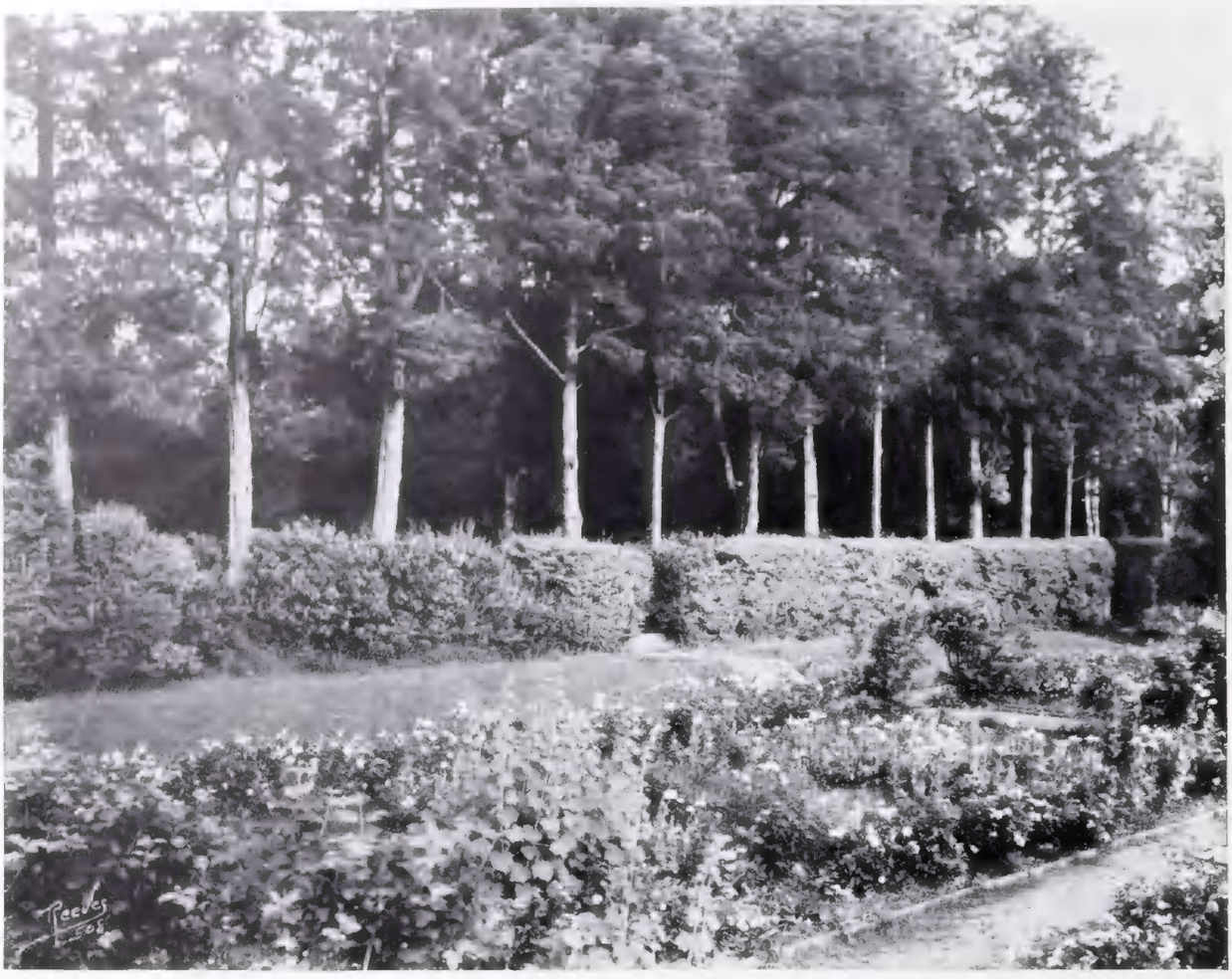
As will be seen by the plan, each of the three intermediate terraces turns at right angles at the east and west corners, with only a change in level of about two to three feet to separate them. This is taken up in stone steps leading down the main axis. In the lower terrace the sunken garden is reached by curving ramped steps, with a dip of about five feet to the pool. It is quite apparent that the levels of the gardens in their succession of terraces were adapted to the original slope of the hill to provide a reasonable balance in the handling of dirt; thus the marked difference of grade in various terrace levels so characteristic of a number of Italian villas built on hillsides is not duplicated here, and would have been artificial if attempted.



At the extreme end of the Sanctuary is this amusing feature — a cascade worked out in box instead of the usual stone, indicative of the fact that the former owner employed an Italian gardener

On the west side of the gardens, beyond these terrace levels, is the flower garden, with the greenhouse forming the enclosing wall on the west side and a hedge of cedars and Carolina cherries on the other sides. The lower southwest corner of the gardens shows a more naturalistic treatment, although the extreme western part of this area is quite the oldest part of all. The greater portion of this southwest corner, known as the Sanctuary, shows more influence of the naturalistic school, in the abruptly curving walks and odd-shaped, ungeometric beds, than any other section. There are some indications that this was reworked during a later period of garden development. Perhaps during the latter part of this work Mrs. Ferrell succumbed entirely to the influence of 'Capability Brown,' at the time when formal or geometric gardening was going out of style in this country.

When one leaves the regular terracing of the portion of the gardens nearest the house, the remainder gives little real impression of any design. It is the large trees and evergreen masses that dominate and give character to the



The fourth terrace, adjacent to the flower garden, is bordered on one side by a low box hedge and ancient cedars. Here also are Carolina cherry trees, interspersed with crapemyrtle. On this terrace the illusion of Italy is complete

gardens, which are interesting because they have reached the age when planting growth produces the main effect.

There are so many interesting details throughout that it is difficult to describe them in general terms. The upper terrace depends upon many types of planting for effect, although box bushes, both individual specimens and large and small hedges, dominate. There are two circular beds, one on each side of the main walk, which have box hedges and inscriptions written in box. In one of these are the Ferrell family mottoes, nearly a hundred years old, while in the other, inscriptions from the Callaway coat of arms were arranged to conform to the details of the older work. On this terrace, where there are more sunlight and less competition with large evergreens, are box-bordered beds with many flowers in season, including Amaryllis, Madonna lilies, coreopsis, gaillardia, clove pink, Physostegia, gladiolus, peonies, spiderlilies, and many other perennials and annuals. The principle feature of this terrace is a massive fountain, flanked by heavy boxwood, on the main axis fifty feet from the house.

The second terrace, only sixteen feet wide, and enclosing on three sides the upper terrace, from which it is separated by an evergreen hedge, is perhaps the most typically Italian feature of the gardens. A broad, straight gravel path is bordered on the upper side by sheared specimens of *Buxus sempervirens arborescens*, forming a loose hedge, with seats of Italian design placed in it every thirty feet. This terrace is terminated at each end by statuary. On the other side of this walk there is a lower hedge of *Buxus sempervirens*, bordered by ancient cedars overgrown with English ivy. Here also are Carolina cherry trees, interspersed with crapemyrtle, whose bark of gray with white patches, like sycamore trees, and watermelon-colored blooms, are so effective against the evergreen background. Along this walk, the illusion of Italy is complete. The right-angled extension of this terrace on the west side has a border of large, oblong, sheared *B. sempervirens*.

The third terrace, slightly wider than the second, with box hedge encroaching on the walk on both sides, is different in effect, although similar in design to the second terrace. Its appeal is in the luxuriance of the planting. Cedar and box, Carolina cherry and crapemyrtle, overgrown with vines, give a luxuriance that serves as a transition from the straight and geometric lines of the upper terraces to the more informal walks, beds, and larger tree and evergreen masses of the lower portions of the gardens. Each of the statuary features terminating the walk on this terrace is set in a luxuriant growth of Carolina cherry and box. The extension of this terrace on the east and west sides of the upper gardens carries a most interesting



On the fifth or lowest terrace, the fullest range of evergreen effect is found. Giant Chinese-fir trees, crapemyrtle, southern magnolias, willow oaks, cedars, and Truetree box, all grow to a height and scale rarely seen in a garden



planting treatment. Along the west crosswalk low clipped *B. sempervirens* borders the pathway on both sides, while beyond the hedge, large *B. sempervirens arborescens* sentinels make the dividing line between the terraces.

The fourth terrace, although of regular size, thirty feet by over three hundred long, has an informal arrangement of walk and box-bordered beds, with large evergreen specimens informally planted. Large southern magnolias, willow oaks, cedars and cherry-laurel, box bushes, and various other types of broadleaved evergreens give both specimen and mass effect. Informality prevails, and the eye is lost in the luxuriance of evergreen growth. At the east end of this terrace an old pergola supports a mass of wisteria, full of color during the blooming period, and leading to a well with stone wellhead and Italian iron tripod. A succession of flowers, starting with the early flowering old-fashioned jonquils, lend color to the shady beds. Beds too shady for flowers are carpeted with English ivy and periwinkle, and bordered with dwarf box.



On the third terrace, cedar, box, Carolina cherry, and crapemyrtle give a luxuriance that serves as a transition from the straight lines of the upper terrace to the more informal walks and beds of the lower gardens

However, it is in the lowest or fifth terrace, which is much wider than the intermediate ones, that the full range of evergreen effect is secured. Giant Chinese-fir trees (*Cunninghamia lanceolata*), perhaps the largest in the South, large *Cryptomeria japonica*, southern magnolia, willow oaks (*Quercus phellos*), cedars, cherry-laurel, and Truetree box of tremendous size give a height and scale rarely seen in a garden. In many places the evergreen trees meet and entirely roof over that portion of the gardens. The spring bloom and fragrance of Cherokee rose, yellow Banksian rose, Carolina-jessamine, Confederate-jasmine, white and blue wisteria, and other vines climbing over the trees, are difficult to describe.

The contrast of the evergreens and the native dogwood, with its white flowers blooming on the bare wood just as the leaves are showing, is one of the joys of Southern gardens. Violets bloom the winter through. The winter jasmine, flowering quince, golden-bells, and many other old-fashioned shrubs are not forbidden these gardens, but reveal a succession of color notes during blooming periods. Crapemyrtles, with blooms of white, pink, and red in summer, when few shrubs blossom, share honors with the boxwood, and take the place of the lilac of the Northern garden. Sweet osmanthus and Bohea tea bloom and shed their fragrance in the fall. Camellias, blooming in the winter, cape-jasmine and azalea, blooming in the spring, are found, but in nowhere near the profusion that characterized the planting of these shrubs in some of the better-known gardens of the Eastern Carolinas.

The design and planting of this garden in the main were for all-year effect, with emphasis on the use of magnolias, box, and cherry-laurel for evergreen masses, relieved by flowering effect throughout the year. In this lower terrace the designer indulged in sports of fancy. A bunch of grapes with two leaves and stem is traced in box at one side, while at the extreme eastern end, beyond a geometric circle of ten beds, the letters G O D are outlined in box, with ground-cover planting carpeting the beds. A tree terminates the axis at the south end of the fifth terrace, which is supported by a stone wall ramped on each side with semicircular steps leading to the sunken garden. A circular pool and semicircular stone seat set in a projecting bay in the wall which defines the south boundary of the gardens, together with boxwood-planted urns and a stone head (*Continued on page* 416)

A Buying GUIDE TO NEW FURNISHINGS



In the Directoire Manner

ROOM ARRANGED BY W. & J. SLOANE

LEMON-YELLOW WALLS with dark green marbleized chair rail and baseboard are the background for the fine reproductions of the late eighteenth and early nineteenth century furniture used in this bedroom. The curtains are golden-colored taffeta banded with French blue taffeta on which is a Greek key design in rose. The valance consists of two swags, one rose, the other blue taffeta, both caught up by stars of mirrored glass. Glass curtains of gold accordion-plaited silk gauze and silvered Venetian blinds complete the window treatment. The bedspreads are a golden-brown silk moire corded with rose. The rug is a golden-taupe broadloom.

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1. *The Directoire beds, reproductions of fine French pieces of the period, are of mahogany with ebony inlay and gilt mouldings.*

2. *The desk, a copy of a fine Sheraton piece, is of mahogany with lighter inlay.*

3. *The mahogany side chair, like the one in front of the dressing table, is upholstered in a prune and blue striped glazed chintz with a star design in white.*

4. *The Directoire maple table with gilt lyre ends and ebony inlay on drawers has a moulded gallery and a subdivided drawer.*

5. *The armchair is painted white with gold-leaf detail and beading and is upholstered in white leather.*

6. *The walnut footstool, hand-carved in the style of Louis XVI, is upholstered in lemon-yellow leather.*

7. *The tall seven-drawer chests have leather drawer fronts edged with gold tooling. Combined with the poudreuse, they make a most attractive and utilitarian dressing table.*

8. *The poudreuse is a copy of a Sheraton piece. The top lifts to form a mirror stand, disclosing compartments for lotions and powder.*

9. *The white painted mirror has narrow black columns with details and carved wooden eagles of gold leaf. Fine gold-washed metal chains hang from the eagles' beaks.*



Recalling the Early Nineteenth Century

ROOM ARRANGED BY W. A. HATHAWAY CO.

CREAM-COLORED WALLS with applied rope mouldings to form panels make the background for this mahogany furniture of early nineteenth century type. The curtains are of semi-glazed percale in alternating wide stripes in French blue, with a floral pattern in yellow and apricot, and narrow stripes in sea green. Finishing the curtain is a band of taffeta in French blue and apricot with picot edges. The valance is of French blue and apricot taffeta. The glass curtains are of cream-colored *point d'esprit* with 4″ ruffles. The bedspread is of semi-glazed French blue percale corded with apricot. The rug, which entirely covers the floor, is a rust-colored broadloom. On it, under the dressing table in the recessed window, is a small Oriental rug in soft rose and blue which makes a unit of this group.

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10. *The modified type of sleigh bed is of mahogany with ebony and gilt ornamental details and fine mouldings.*

11. *The bedside table of mahogany has finely carved mouldings and back gallery and delicately proportioned legs.*

12. *The chest of drawers with bow front is of beautifully marked mahogany with finely carved mouldings and antiqued-brass drawer pulls.*

13. *The mahogany side chair of excellent design has fine mouldings and grooving on the back. The upholstered seat is of apricot strié rayon taffeta.*

14. *The mahogany dressing table has ebony and gilt ornamental details, fine mouldings, and antiqued-brass drawer pulls. The bow-front cabinet doors conceal practical interiors — one with a compartment consisting of two shelves, the other of three trays.*

15. *The portable mirror stand is of mahogany with exquisitely proportioned details.*

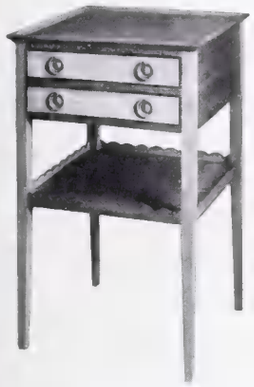
16. *The mahogany bench repeating the mouldings and grooving of the dressing table has an upholstered seat like the side chair.*

17. *The mahogany tip table, a copy of an old Colonial piece, has ball feet and moulding edging the top.*

18. *The barrel chair with channel back and wide swing arms has a loose slip cushion of down. The upholstery is of a self-plaided linen-finished fabric in apricot corded with blue.*

19. *The mahogany tier table, also a copy of a Colonial piece, has shelves with moulded edges and carved feet.*

20. *The threefold screen is covered with a reproduction of an old French wallpaper in white, with details in rose, yellow, blue, and greens.*



21. *A mahogany Hepplewhite bedside table, 27" high and 16" square.*

23. *A dressing table of cherry in rich brown finish with lateral bands and handles in deeper brown, designed by Wolfgang Hoffmann. Length 38"; height 26".*





22. *A mahogany Sheraton bureau 40" long, with fine hand-carving and delicate inlay, and mahogany Sheraton toilet mirror of excellent workmanship.*



26. *The mirror, an authentic reproduction, has gilded details, inlay, and brass mountings. Size 39" x 20".*



24. *An Empire console table makes a practical dressing table when combined with this mirror stand. Table 30" high; top 40" x 19".*

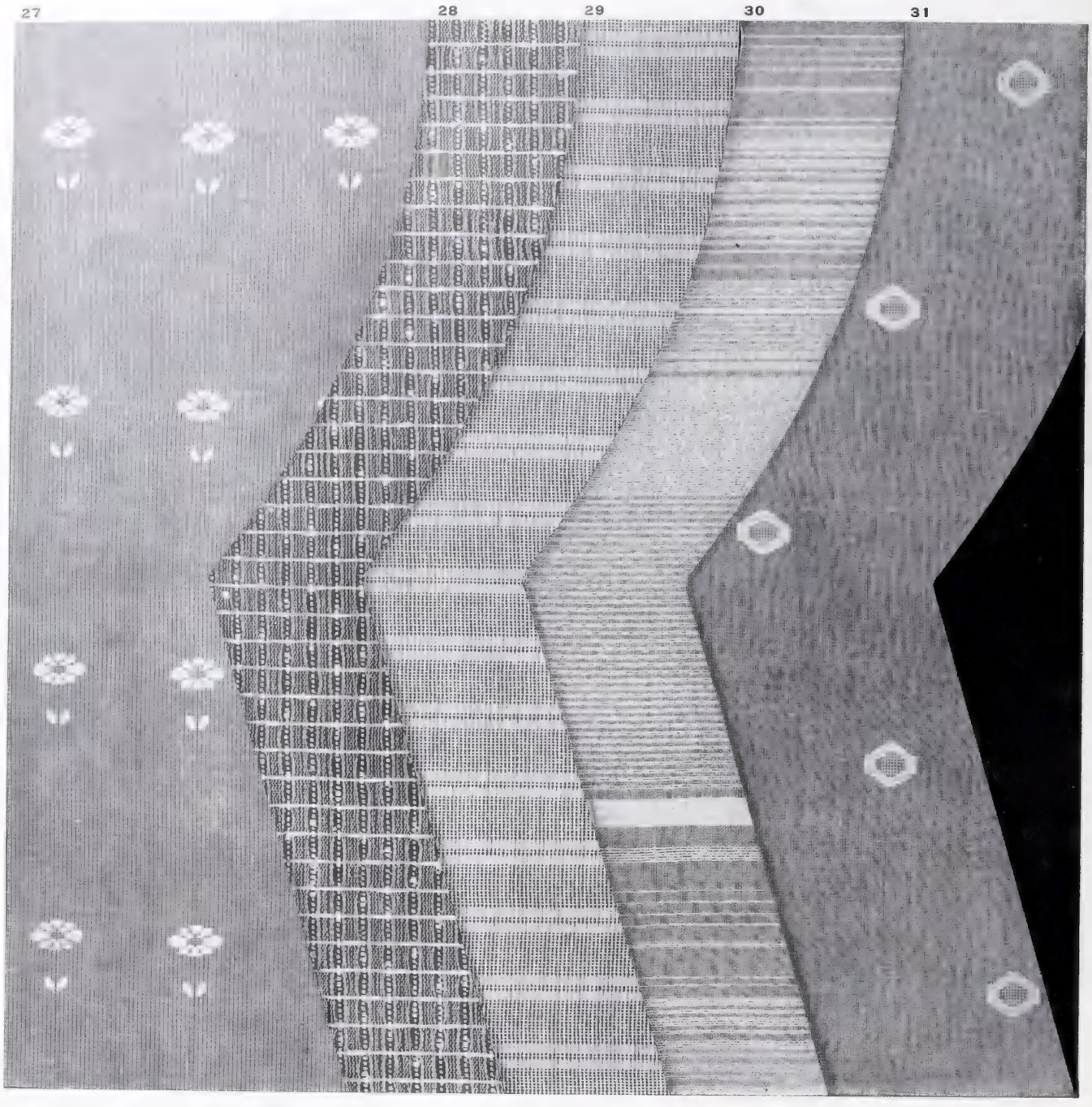


25. *An Empire mahogany chest with black and beige marble top, ebony trim, and brass ornaments.*

The pieces shown on this page are from: RICHTER FURNITURE CO. [21, 22], CHARAK FURNITURE CO. [23], CENTURY FURNITURE CO. [24, 25, 26].

Additional Suggestions for the Bedroom

All the furnishings illustrated in this Guide are available merchandise. Museum pieces and imports have been generally excluded.



CURTAINS

New Fabrics for the Summer House

27. *Marquisette net with a Colonial daisy pattern in white and black on a white ground. This may also be obtained with figures in vivid colors on a white ground, making an ideal fabric for bedroom curtains. Width 39".*

28. *A rayon fabric with closely woven mesh and a woven corded crossbar design. This is one of the new smart, rough-textured materials and is obtainable in green, copper, rose, blue, gold, and beige. Width 50".*

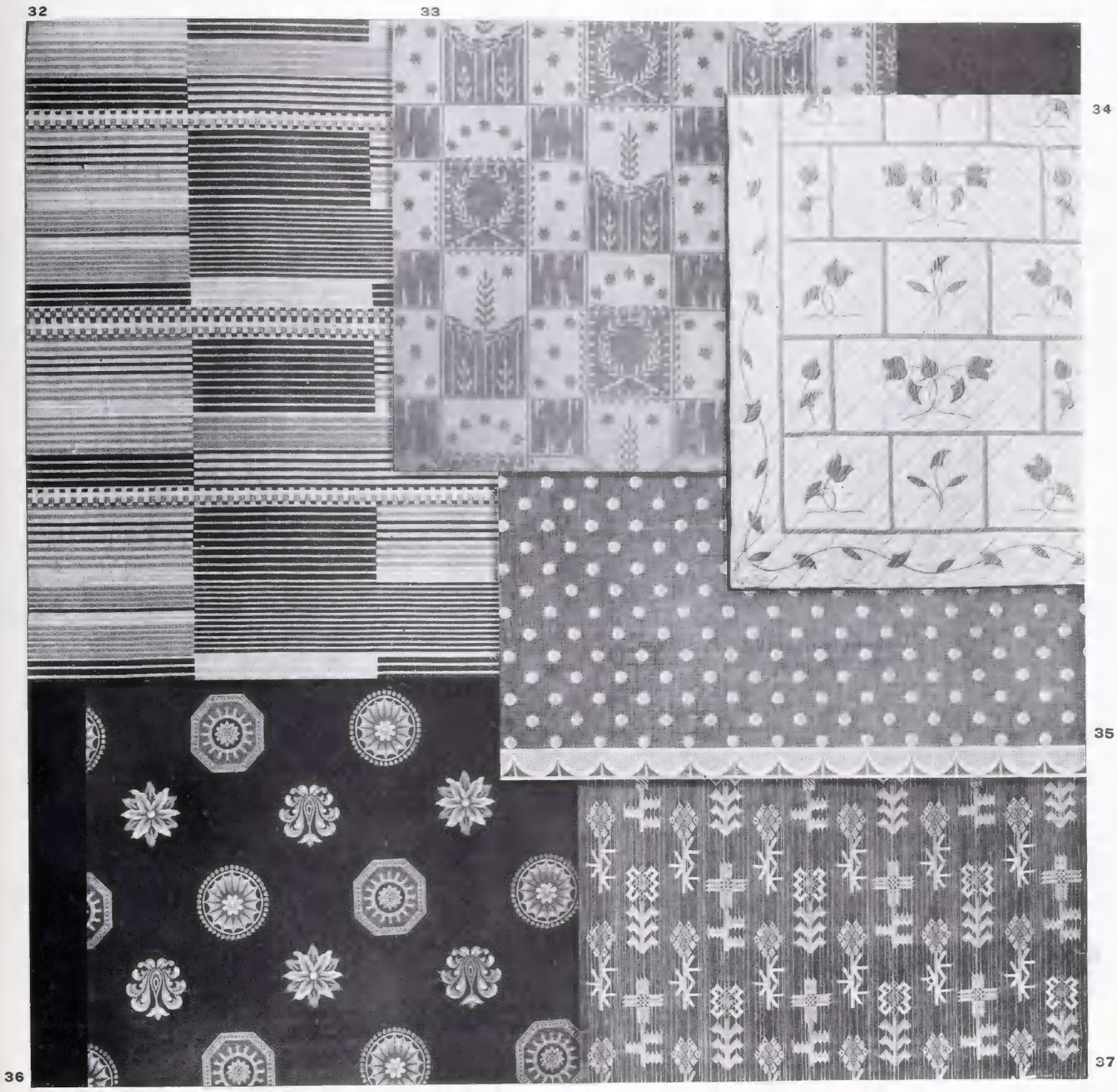
29. *A rayon net with woven stripes is particularly adaptable for the room of nineteenth-century influence. It is obtainable in cream or gold color. Width 50".*

30. *Hand-loomed cotton and wool fabric shot with rayon, an extremely modern note in curtain material. The woven lines may be spaced to meet individual requirements. Obtainable in any color, or in color over white. Width 51".*

31. *Marquisette with a new development of the ever-popular dot, in two-color combination of vivid colors, is particularly suited for American Federal rooms, when trimmed with the new ball fringe. Width 39".*

Fabrics on these two pages are from: POWDRELL & ALEXANDER, INC. [27, 31], ORINOKA MILLS [28, 29, 33, 36], ROBERT HELLER [30, 32], ELEANOR BEARD [34], BATES MFG. CO. [35, 37].

For additional information send a self-addressed stamped envelope to Readers Service, *House Beautiful,* 8 Arlington Street, Boston.



BEDSPREADS

Suggestions for the Formal and Informal Room

32. *A modern hand-loomed cotton and wool fabric shot with rayon in an ornate woven broken-plaid design, ideal for modern rooms. It is obtainable in a wide variety of color combinations. Width 59″.*

33. *A moiré and satin finished background with an Empire design in self-color. This fabric is excellent for late eighteenth and early nineteenth century rooms that require formal treatment for the bedspread. It may be obtained in sunfast green, rose, blue, rust, gold, and peach. Width 50″.*

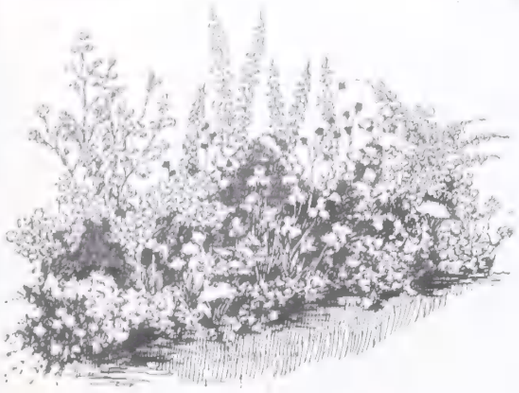
34. *A cream-color cotton bedspread with an appliquéd design in leaf green, rose, and pink. Obtainable in single or double size.*

35. *A two-toned voile bedspread with a woven pattern and border. This is reversible and comes in blue, green, red, and brown, with white on the reverse side. Single or double size.*

36. *A damask-surfaced fabric has an Adam design of cream-colored medallions, suitable for a formal room. It may be obtained in green, rust, blue, crimson, and gold. Width 50″.*

37. *A bedspread of cotton woven with a rough texture, and in different weaves to bring out the design, is a copy of an old Viking pattern and of primitive Scandinavian weaving. Obtainable in blue, gold, green, or henna, with the design in a brighter color of the background. Single or double size.*

LETTERS TO A BEGINNING



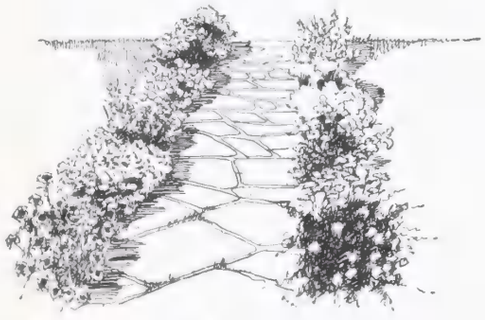
In planting perennials put the tallest at the back, the medium-sized ones next, and the lowest in front

V. Perennials and Annuals

Dear Lois, —

For color in the garden you will rely mainly upon your perennial border. Shrubs, both deciduous and evergreen, are your permanent planting, designed to set off the house and to give a finish to the grounds. Your perennials, though, will be the most decorative feature of the more secluded portions of your lot and, if your taste agrees with mine. will be your chief delight.

'Perennial border' is n't a strictly accurate name, because in it you will have all sorts of herbaceous plants — perennials, biennials, and annuals. A herbaceous plant is one which, lacking a woody structure, loses stems and leaves and dies to the ground each fall. Perennials are herbaceous plants which keep their root system and come up again year after year. As a rule perennials grown from seed do not bloom until the following year. A plant that is sown one year, blooms the next, and then dies, is a biennial. Those whose life cycle is complete within one growing season are annuals. The seed is sown in the spring, the plant develops, flowers, forms seed, and dies, all in the short space of a few months. There are many plants which are annuals in some sections, and in California or in the extreme South live on from year to year like true perennials.



Perennials bordering a walk are usually of low or medium height

To go to some trouble in the beginning will save you more trouble and disappointment later on. Get your soil in just as good condition as you can. Most perennials like a fairly rich loam — a medium soil with neither sand nor clay in too great proportion. Don't just scratch the top of the soil, but spade deeply, mixing in manure, leaves, or peat moss. Sandy soil does n't need such deep cultivation, but is improved if a layer of pulverized clay can be spread over the surface and spaded in.

Perennials may be grown from seed, but for bloom this summer you will need to buy plants. These will probably cost from twenty-five cents up for each. They are more expensive than annuals, but they were sown about last August, have been transplanted at least once, perhaps twice, and have been cared for through the winter. They may be bought either as field clumps or as potted plants. For early spring or fall planting it makes little difference which you buy; in late spring and summer I have found the potted plants a little more dependable. For all ordinary species buy from the best near-by nursery. If you select them in person, remember that the biggest plants are not necessarily the best. A sturdy, medium-sized plant with many side shoots will more quickly establish itself in your border and in the end give you many more blossoms.



Hollyhocks look best against a wall of some kind, where their shadows are not lost

Perennials may be planted in either spring or fall. Plants set out this spring will not make a great showing this summer, but well planted and cared for they will make substantial clumps next year. This is just a warning to forestall disappointment. So many friends have come to me bewailing the fact that their pet Delphiniums or phlox 'don't look a bit like the pictures.' They don't realize that the pictures probably represent three-year-old clumps.

'Oh, but I want bloom *this* year,' you say. You shall have it! Annuals will give you a world of it, and so far as your plans for the border are concerned, — color, groupings, and so on, — if you achieve your effect you don't question your material. It is

GARDENER *from Hinda Teague Hill*

rather the fashion with some gardeners to scorn annuals. I frankly admit that I like them and find them a great help in filling bare spots, brightening a dull corner, or substituting for a weaker plant that failed to survive the winter. Many of them I grow for no other reason but themselves.

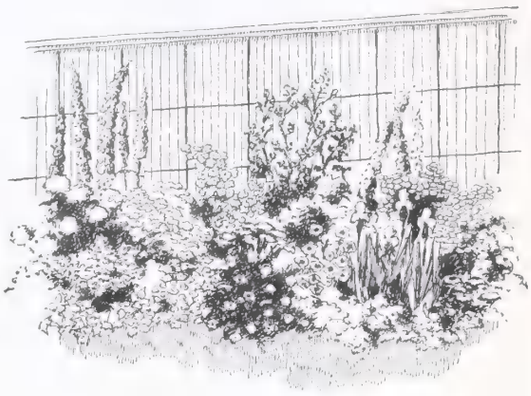
Annuals are usually classed as hardy — plants which may be sown outdoors where they are to bloom; half-hardy — those which should be started in a cold frame and later transplanted; and tender ones, which must be started indoors fairly early to ensure a season long enough for full development before frost. For my own garden I start in seed boxes all annuals except those that resent transplanting, and later set them out in the border. I do this because space is scarce and I can't care for the baby plants as well in the border. Then, too, I average two or three times as many plants to the package as when I sow the seed where the plants are to grow.

As a class, annuals want more sun and a lighter soil than are needed for perennials, but a good average soil will do for both. This should be kept well cultivated and should be given an occasional top-dressing of some sort of plant food. Be careful not to get this on the plants themselves. Water thoroughly after applying. Annuals are heavy feeders and need plenty of both food and moisture to develop growth and flowers in a single season. Success seems to lie in giving them a vigorous start and then keeping them growing. They are very grateful for attention. Pinch back leggy plants to make them stocky and many-branched. Keep faded flowers cut to prevent the formation of seed. The reason for this is very simple: the annual's purpose in life is not complete until it has developed seed; if prevented from doing this, it persists in its efforts and blooms on sometimes until frost.

You have mapped out the perennial borders on the plan you made; suppose now you take a fresh sheet of graph paper and draw off on a larger scale just the parts of the grounds where you are planning to put your herbaceous plants. This will give you a chance to locate them more accurately than on the smaller-scale plan of the whole grounds. The question of the succession of bloom will determine the placing of most of your perennials, but that is such a big subject that I want to leave it until next time. Bulbs, particularly narcissi and tulips, irises, peonies, lilies, Delphiniums, gladiolus, phlox, and hardy asters follow one after another so nicely that they are the main dependence of almost any perennial planting, and as such deserve more special mention than I can give in this letter.

Perennials show off to best advantage when they have a background such as shrubs, a wall, or a fence — preferably one with solid base and fairly close latticework above. Perhaps you prefer a combination — a fence with shrubs here and there along its length, and vines at occasional points between. The taller plants naturally come toward the rear of your border, the low-growing ones at the front, and the medium ones in between, but without any hard-and-fast line of division. Let a few of the tall ones straggle forward, a few low ones creep back.

Plant in oblong drifts or irregular clumps — never one of a kind except in the case of an expensive variety of iris or peony, say, where you buy just one to get a start. Three of a kind, not in a straight line, will make a small clump; for things that you specially like it is better to get six or a dozen of a kind. Plants of annuals are usually sold by the dozen, or if you grow them from seed you may have them by the hundred. One of my florist friends told me that last year she got a thousand (*Continued on page* 410)



Perennials show to best advantage if they are planted against a background. Here they are against a lattice fence



Variety of form and texture should be considered in perennials as well as in shrubs

CURTAINS

IN THE

LIGHT OF NEW TRENDS



An antique French wallpaper frieze in blues, browns, and yellow mounted on salmon-colored walls forms the nucleus of the color scheme in the room above. French-blue taffeta curtains are finished with a dark brown and blue silk drop fringe. Miss Shotter, Inc., Decorator



Silk gauze in tones of peach and apricot is used for the attractive curtains at the right. The valance and the looped-up side are of apricot, the straight side of peach. The walls are peach-colored, the upholstery of the chair is blue, the antique tôle clock is red. Bostwick-Treman, Inc., Decorators



The antiqued silk velvet curtains of apricot lined with sapphire-blue silk blend with the painted walls in soft peach tones, with landscape, trees, and figures in natural coloring. These curtains are draped back high on tie-backs painted in classic scenes, to show the blue lining, and have a pointed valance of apricot and blue and dark blue ball fringe. The Hepplewhite chair is painted blue with a classic green leaf design and upholstered in a turquoise-blue moiré silk. Wm. Baumgarten & Company, Decorators



With this window (left), typical of many houses built in the early nineteenth century, are curtains of a verdigris-colored silk taffeta edged with black and white tasseled silk fringe with chartreuse-colored heading. The Venetian blinds are painted a Chinese vermilion, and the room has slate-gray walls and white mouldings with white columns grouped either side of the windows. Wm. Baumgarten & Company, Decorators

Photographs by Dana B. Merrill



A window treatment which gives a sense of space to the room has the walls projected over the windows by means of beaver board with moulded edges. The walls are a pink-beige color and the mouldings painted dull pink. The curtains of semi-glazed chintz have a blue, mauve, and rose floral design on a putty-colored ground, and are bound with folds of blue and pink taffeta edged with a narrow green piping. The lining is a soft antique-colored pink silk. The bergere is upholstered in a yellow-green velvet with narrow yellow fringe set in the seams, and the side chair is upholstered in a dull rose antique satin. Wm. Baumgarten & Company, Decorators



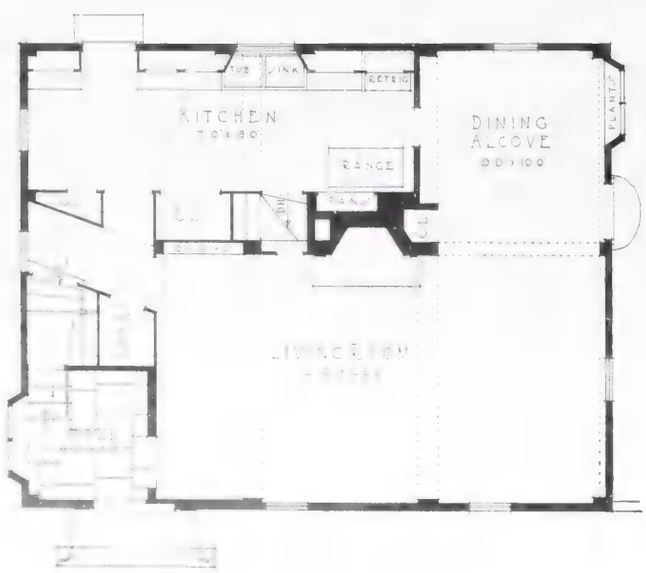
In this bedroom furnished in maple, with a modern green wallpaper with silver design, are gray curtains of French percale. These are unlined and have a deep accordion-plaited ruffle. The glass curtains are of cream point d'esprit. Miss Shotter, Inc., Decorator



A COLONIAL TWO-STORY HOUSE FOR LESS THAN $6000

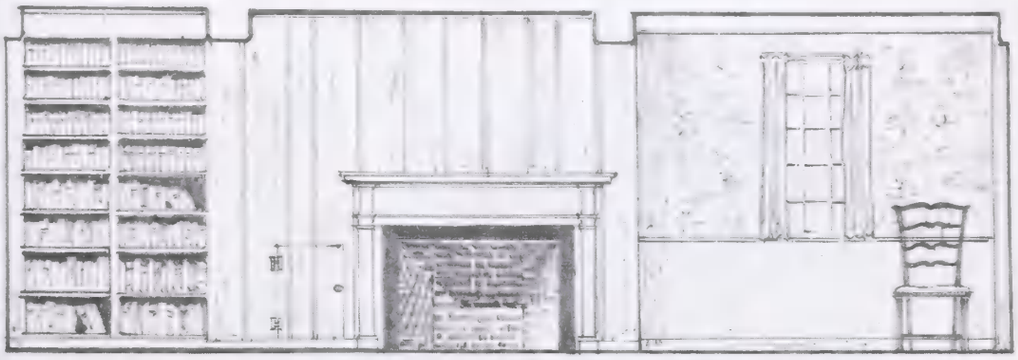
Designed for House Beautiful by Charles M. Willis, Architect

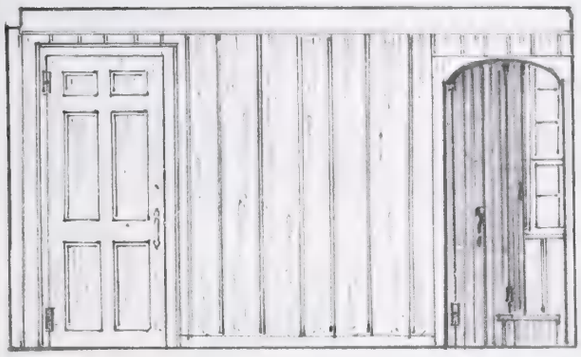
This house is designed in the spirit of our early Colonial homes. It has narrow clapboards stained a fairly dark nut-brown color, which recall the House of Seven Gables in Salem. The window sashes and door-transom sash are painted white. The house is picturesque, but this quality is obtained with simple means. A sense of space is secured in the plan by combining living-room and dining-room, a desirable feature in so small a house as this





In the living-room, sheathing of white pine is used at the fireplace side. This is carried around the hall end and the side of the room opposite the fireplace as far as the first post. For the rest of the room, paper over a dado is used to give contrast





The hall end of the living-room

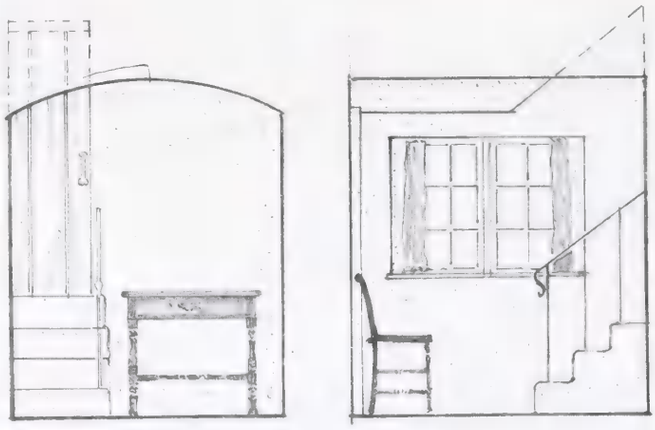
THE problems in designing this house were to provide one that would fit the needs of a family of four or five; to do it in an interesting way; and to do it, moreover, for $6000 or less. Rather a large order, but, as it is seen, not an insoluble problem. This solution, as it is presented here, has two important features. First, the house is small and compact and contained within a rectangle, a fact that makes for economical building. Second, it is constructed according to a special method that the architect has worked out which means additional savings. This method was described in detail in the September 1931 *House Beautiful* and is summarized again later in this article.

One of the most difficult problems in designing a small house, especially a rectangular one, is to give it character — to make it something more than a mere box, without an obvious striving for picturesqueness. This has been effectively done here by simulating in a small degree the character of the famous House of Seven Gables in Salem, whose rich color and homeliness make an instant appeal. This house, like that one, has narrow clapboards stained a fairly dark, nut brown, and which meet at the corners without corner boards. The window frames project, as they often did in (*Continued on page* 406)

Itemized Cost of Construction

Insurance and permits	$75.00
Excavating Foundation masonry	380.00
Lumber	1520.00
Rough hardware	75.00
Chimney and brickwork	285.00
Plastering in front hall	25.00
Doors and windows	185.00
Plumbing	500.00
Heating	350.00
Electric wiring	135.00
Painting and decorating	250.00
Shades and screens	75.00
Carpentry labor	1300.00
Finish hardware	75.00
Electric fixtures	75.00
Miscellaneous items	100.00
Contractor's overhead and profit	540.00
	$5945.00

Mr. M. Bowman Judkins, who has built several of Mr. Willis's houses in the vicinity of Boston, has submitted this estimate. It includes everything except water and gas connections and the kitchen range. If he built eight houses from these plans within a year, the cost would be reduced to $5500.



The only plaster in the house is in the hall, which is given distinction by the arched ceiling, the concrete stairs and simple iron railing, and the flagged floor

LATEST ADVANCE IN ROSE BREEDING

A New Golden Climber and more hardy Hybrid Teas will soon be available

BY J. H. NICOLAS



This new Golden Climber, 'Mrs. Arthur Curtiss James,' hybridized by Mr. and Mrs. Walter D. Brownell, has a delightful fragrance and an adaptability for cut flowers — features seldom found in a climbing rose. It blooms in June and July and again in the late autumn

BREEDING for new varieties of roses is a very modern science. Up to a little over a century ago, the few and far-between novelties were variations from natural seeds of the then existing sorts. The rose was not started on its brilliant career until Empress Josephine of France, the first 'dirt rosarian' of imperial station, gave it the momentum which is still growing every day.

Until the beginning of the nineteenth century, 'Genus Rosa' had made little progress; now and then travelers from far-away lands had brought some new botanic types (species); horticulturists, many of whom propagated roses like other flowers, from seeds, occasionally found seedlings different from the parents. Guillemeau, in his *Natural History of the Rose* (Paris, 1800), says: 'There are as many as one hundred varieties of roses, one third of which have single flowers.' How does this number compare with the over sixteen thousand named varieties of to-day?

Josephine conceived the idea of assembling in the gardens of her imperial domain of Malmaison all the roses known in her day. The collection comprised about two hundred and fifty species and varieties. Not only did Josephine make rose culture fashionable among her courtiers, but she surrounded herself with the most famous rose enthusiasts and botanists, among whom André Dupont is reported to be the first to practise hand pollination (bringing together the opposite sexes of two different roses), and of whom it was said, 'He is an enchanter who submits the rose to his magic wand and forces it to undergo the most surprising and most agreeable transformation.'

Hand pollination was practised more and more, but in a somewhat haphazard way. Gregor Mendel had not yet come upon the stage, and the awkward word 'chromosome' had not yet been coined. While hand pollination was then considered an art, it was not hybridizing in the full sense we now give to the word, as hybridizing is a science. One must know and understand the laws of heredity before he graduates from 'pollenizer' to 'hybridizer,' for the former does a routine act that a child can perform, while the latter is a scientist working out a new and difficult formula.

A hybridizer first formulates his plan, an ideal of what type of new rose he will attempt to produce. He then casts about for the likely material, of which he will study not only the visible form, but also the background — traits and characters that ancestors may have left in the blood stream, in an invisible form which may again appear in the next generations and often defeat his purposes. As an illustration, a hybridizer plans to produce a climbing rose of great winter hardiness with blooms of florist quality — what we call in trade parlance 'cut-flower value': handsome bud, well-formed open bloom, single, on long stems, pleasant perfume, lastingness, good foliage, clear color (let's say gold-yellow, which seems to be the fashion of the day), with a tendency to 'remontance' (producing another crop later in the season). To succeed with such an ambitious programme requires many years of study and patience. Suitable strains are first selected as progenitors. Each desired character must be evolved and fixed separately, while at the same time undesirable traits are eliminated. Space is too limited to go into the details and scientific meanings of combination, dissociation, recombination of characters, interbreeding, and 'selfing,' until each desired feature is found 'breeding true' — or 'homozygous' — and the final mating of two selected parents takes place to bring forth the hoped-for wonder child which may come and also may not; if it does not come, a following generation will very likely bring it.

The above illustration is exactly the line of march followed by Mr. and Mrs. Walter D. Brownell of Providence, Rhode Island, whose joint work it has been my privilege to follow for years. Ten years of work are well repaid by the wonderful new rose that was presented to the world last summer when, in an (*Continued on page* 412)

BUILDING UP WITH BUILT-INS

A Way to obtain Effects that are both Individual and Practical



A built-in shelf with a triple mirror is a practical and smart addition to the powder room or bedroom. In this room designed by Eleanor Le Maire the walls are of pastel-toned leather, laced together



A panel of mirrored glass set between windows in this interior by Contempora, Inc., has a polychrome ceramic statue in front of it by Vally Wieselthier

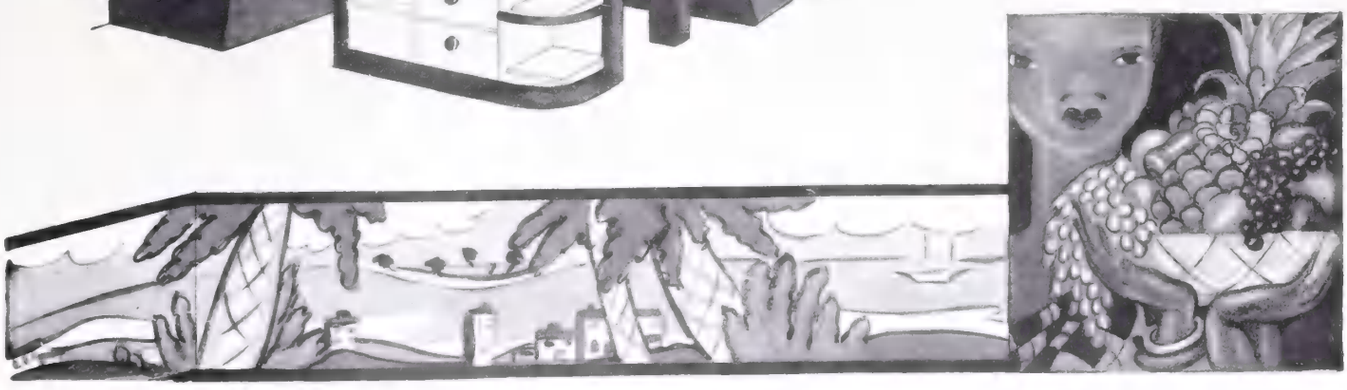
A convenient combination toy chest and shelves to be set into the corner of the nursery may be ordered in any size from Alice Starr



Pola and Wolfgang Hoffmann build an upholstered settee into the corner of a living-room with a combination work desk and table



Sketched below are some exotic and colorful murals by Dorothy de Vaulchier on view at the S. P. R. Galleries. They may be bought by the yard and made to fit your own particular room. They should be placed at shoulder height



Photographs by Dana B. Merrill



This chandelier of brass with crystal drops and shades of clear glass with glazed-glass design would be excellent for hall or dining-room. Courtesy of J. A. Lehman, Inc.

THE FINE ART OF LIGHTING

New Fixtures are designed to give Light both General and Localized

BY CATHERINE WOOLLEY

Lighting a house properly is a fine art. Many of us have gone on the theory that an attractive lamp shade or an 'artistic' fixture was the be-all and end-all of lighting. But we are realizing gradually that the problem involves much more — it means choosing from a multiplicity of lighting types the ones best suited to each particular need, practically as well as decoratively. This task is complicated further by the fact that incorrect, outmoded fixtures continue to be sold side by side with improved and distinctive types.

Plenty of light, where you want it and without glare, is the basis of correct illumination, but only when these fundamentals are united in a fixture of harmonious, logical, and pleasing pattern is the art of lighting fully expressed.

Although it has become a vogue to omit a ceiling fixture in the living-room, there are many occasions when a central light is desirable. During a bridge party, reception, or other large gathering, general illumination is preferable to the spotty bridge lamp which favors one guest and leaves the others in shadow. And in a night emergency, who wants to fumble for a switch on a lamp?

The disfavor into which ceiling lights have fallen is due to a lack of decorative electroliers and to unshaded electric bulbs in the occasional attractive fixture. Only recently have fixture designers begun to achieve a charming and graceful simplicity combined with shaded light. The best answer to the problem seems to be indirect lighting.

Perhaps we should take a minute to define direct, indirect, and semi-indirect lighting. The first delivers its light downward, and is represented by the usual table or floor lamp; the indirect fixture is one that sends all its light upward over the ceiling and walls for redistribution; while the semi-indirect type delivers most of its light indirectly, but some of it below the horizontal.

The great merit of indirect illumination is the absence of glare, shadows, and 'spots,' for the rays are widely diffused over a light-colored ceiling. Although the source of illumination is agreeably invisible, the room is flooded with plenty of light for bridge or reading. The whole family can use this room without argument as to who needs the best light.

Few ceiling fixtures are totally indirect. The majority filter light downward as well, through a disk of heavy opal glass or china, while the louver type, in which invisible slots permit the light to silver the white metal of the fixture itself, is especially lovely. Many designs for indirect ceiling fixtures follow the modern trend, but in a period house any style may be worked out. Various metals and china are the prevailing materials, with conventional or floral designs.

But lamps we need for temperament and cheer, no matter how competent the chandelier. One type of portable *luminaire* will light an entire light-ceilinged room quite as well as a central fixture. This is the indirect floor lamp, which conceals its bulb in a spreading metal urn mounted



For a room of formal type this chandelier of silver-plated metal with crystal drops and blue glass bobèches is excellent. Courtesy of Cassidy Company



This drawing-room is adequately lighted by a central crystal chandelier, when general illumination is wanted, and by various lamps which show originality and a nice sense of fitness. The one between the windows, for instance, is made from a large clear glass bowl which also serves as an aquarium. This has bulbs which throw the light both into the room and on to the aquarium. The shade is white parchment with a gold border. The other lamps are white, and white and black, with white and gold shades. Joseph Mullen, Decorator



In this library, cove lighting has been accomplished by concealing the lights in the tops of the built-in bookcases. These give a subdued and pleasant light to the room, which is augmented by bridge and reading lamps. Joseph Mullen, Decorator

on a standard. The best type of urn is surrounded by electric candles for direct light, which can be used alone. A shade conceals both urn and candles.

Many floor and table lamps are now of the semi-indirect type, using a metal reflector to throw the light upward or an opal glass globe around the bulb. These lamps are provided with shades open at the top, and appear no different from those to which we are accustomed, although their light is infinitely easier on the eyes.

Excellent as indirect lighting is, however, it can be overdone, and a room illuminated solely in this way has a curiously flat appearance, owing to the absence of shadows. A direct lamp here and there must create the



A side light for Empire or Federal American rooms is this bronze-finished pineapple with gold-bronzed leaves and crystal pendants. The brackets are black lacquer with bronze-gilt leaf ornament. Courtesy of J. A. Lehman, Inc.



This wrought-iron hanging light is adaptable to the room with Spanish or Italian furnishings, or to the garden room or porch. The circle is 12" in diameter. Courtesy of Florentine Craftsmen, Inc.



This side light is practical enough for bathroom or breakfast alcove and is at the same time distinctly decorative. This is of chromium with a ground-glass tube. It also comes with two lights in the tube and is then mounted horizontally. Courtesy of J. A. Lehman, Inc.

contrast between glowing circle and shadowy corner, the pleasant half-tones so essential to the interest and appeal of any living-room.

The bridge lamp has had the laugh on us for a long time! For it never was intended to throw light on a game of bridge, but derives its name from the fact that the light is hung from a bridge. And we 've been moving it around the room for years, frantically trying to make four people see by it. The job of the bridge lamp should be to provide light by which one person can read, work, or play the piano. For this purpose it should be placed close to the left of the desk or chair.

A table lamp is utilitarian only if it is high enough and its shade wide enough to spread out the light. Otherwise, any lamp may be good to look at, but it will be bad to see by. The dainty little lights modeled after the oil lamp or the candlestick usually can be used only where dim light is sufficient. Reproductions are anachronisms never designed for the modern electric bulb and usually unsuited to it. If you want lamps of this type to carry out your atmosphere, however, there are charming ones of every period.

The blue bulbs commonly termed 'daylight' are useful in laundry or kitchen to detect the true color of stains, scorches, and foods. Repeated tests have proved, however, that they are no easier to read or see by than the ordinary Mazda lamp. For the person who works on colors at night, or for any other reason requires daylight, a bridge lamp is available fitted with a blue lens, through which the light approximates that of the north sky at noon.

If side brackets are desired in the living-room, they should be placed between wall panels, for lights centred in panels hinder the placing of furniture, pictures, and tapestries. The candle bracket is out of favor unless supplied with a shade. The modern side fixture is a pocket-shaped urn of frosted glass or of translucent creamy china, through which the glow of light creates a charming radiance. You can have an ensemble of ceiling and side lights. If you omit a chandelier, by all means have semi-indirect wall urns or candles equipped with diffusing globes, which spread out the light.



Old carriage lanterns are now reproduced for porch or garden. This one, 21½" high and 14" wide, may be attached to the wall. Courtesy of Florentine Craftsmen, Inc.

Built-in or panel lighting is in keeping with the home of strictly modern design, and its placing and installation must be the work of an artist-electrician when the house is built. Luminous panels may be placed to outline windows or doors, or to create decorative lines from floor to ceiling. They may be placed between ceiling beams or may replace the side or bottom of false beams. Any effect which imagination suggests can be achieved. The important construction (*Continued on page* 402)

HOW TO DO IT

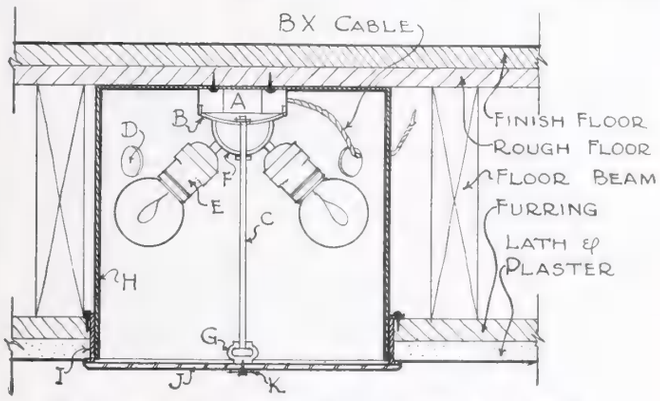
NOTE: *Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, valuable compilation of facts about building, equipping, and finishing the house will be acquired.* — THE EDITORS

A CONCEALED CEILING LIGHT

[*See page* 394]

THE owner of a small old house in the heart of Boston's Beacon Hill permits us to show this concealed ceiling light which he ingeniously devised to meet the need of his very low-studded dining-room.

From a sheet of galvanized iron he made a round collar (*I*), the diameter of which was the size of the desired opening and the depth of which equaled the combined thickness of furring, lath, and plaster. The top flange was punched for screws, and the collar is held in place by being screwed to the furring. The weight is slight, but if conditions warrant its support may be further strengthened by means of a small wooden cross-member set under the flange and attached to the floor beams or some other adequate support. The



The method of installation of this concealed light set in a dining-room ceiling is explained in the accompanying text

under flange overlaps the plaster. Also, from sheet galvanized iron was fashioned a cylindrical-shaped box (*H*), closed at the top and open at the bottom. This box is just large enough to slide inside the collar and deep enough to fill the space from the underside of the rough flooring to the plaster. Two screw holes were punched in the top of the box and four large ($1\frac{1}{4}''$) holes (*D*) were punched in the sides for ventilation. Regulation junction-box screws hold both this box and a junction box (*A*) to the rough boarding. The electric wires are brought through one of the ventilating holes up to the junction box.

A hole through the centre of the junction-box cover (*B*) permits a standard two-light cluster (*F*) to be attached to the cover by means of Electrician's All Thread Pipe (*C*), held in place at the top with a nut and washer on the underside of the cover. A nut directly below the cluster holds the cluster tightly in place. Light sockets (*E*) are attached to the cluster and wired in the usual manner, the lights to be controlled from a wall switch. A hickey (*G*) threaded at the top for the Electrician's pipe and at the bottom for an ordinary screw is attached to the lower end of the pipe, and the whole thing was hung in place by simply attaching the junction-box cover to the box in the standard way.

Round electric bulbs of the proper voltage were then screwed into the sockets and enclosed by means of a circular sheet of ground glass (*J*) with slightly beveled edge. The diameter of the glass is large enough to cover the lower flange of the collar completely, and it is held in place by a flat-headed nickel-plated screw passing through a nickel-plated washer (*K*) and a small hole in the glass, to screw easily into the lower side of the hickey.

The result is a soft glow of light above the centre of his table, adequate for serving and arranging it, but inconspicuous and quite in sympathy with lighted candles on the table.

EXTERIOR LATTICEWORK

[*See page* 354]

ALL too often it is assumed that the notation of 'lattice' on an architect's drawing or the owner's stipulation of 'lattice' to the builder automatically results in satisfactory latticework. As a matter of fact, lattice is far from standardized, and the term 'lattice' covers any kind of framework made by crossing thin strips of wood to form a network. These thin wooden strips are called laths, and their size, and the size and shape of the voids which result in their relation one to another, play a most important part in the scale and effect produced.

Indication of the many possibilities of design is given in Figure 1, where laths of the same size are placed the same distance apart and only the shapes of the voids differ. Each change in size of lath or the distance they are spaced apart produces further variation. What the completed design shall be, what size lath shall be used, and the way they shall be combined, are influenced by where the lattice is to be used, the reason for its use, and the finished effect the designer wishes to create.

Although the principal purpose of almost all interior lattice is to relieve bare walls, and the design, therefore, is of foremost importance, the principal purpose of outside latticework is to act as a background and support for growing things, and the resulting limitations should be borne in mind when designing it. Its design should, of course, be beautiful in itself, but it should also be unassertive and not compete with the beauty of the plants growing on it.

Laths may be milled to order in any size, or they may be purchased as stock material if used in stock sizes. Occasionally when one wishes a rough-sawed effect and a shape having width relatively greater than thickness, the inexpensive common lath employed for interior plaster work may be used, but these are generally manufactured of spruce or hemlock and are of too poor quality to stand up under the rigors of the out-of-doors. It is generally more practical, therefore, to buy regular lattice stock which comes in white pine and redwood or cedar, and possibly other woods in some districts. For slightly heavier effects, 'screen stock,' which comes planed on all four sides, is often used. It is very important that the

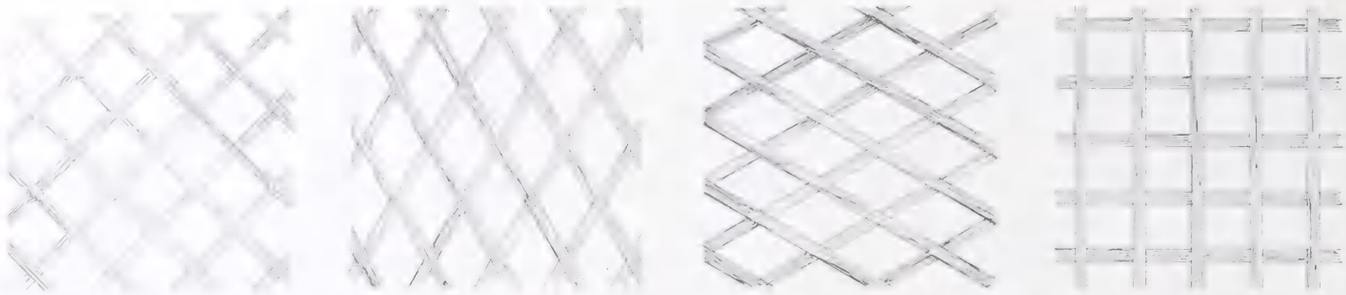


Fig. 1. Four designs of latticework in which the same size laths are used and the same distance between them maintained, but in which the shapes of the voids are different, the angles being 45°, 60°, 30°, and 90°, respectively

wood used shall not warp or crack at the time of erection — conditions met more often in woods like white pine, white wood, and so forth, than in the harder woods. Cracks, even small ones, collect and retain moisture, and rapid decay is bound to follow. Best results are obtained, therefore, if the laths are drilled and put together with screws, followed up by the protection of four coats of good paint. Wood preservatives are generally highly detrimental to the growth of plants, so if one wishes a weathered effect on the heavier types of construction, it is better to use oak even though it does crack, put together with wooden pins or copper brads, — never iron nails, — and let it weather naturally.

Spattered paint, too, if not destructive, is at least disfiguring to plants, and latticework against painted walls or in close proximity to surfaces requiring renewal of paint or whitewash should be hinged at the bottom so that it and the plants growing on it may be unfastened and laid on the ground out of the way while painting is going on.

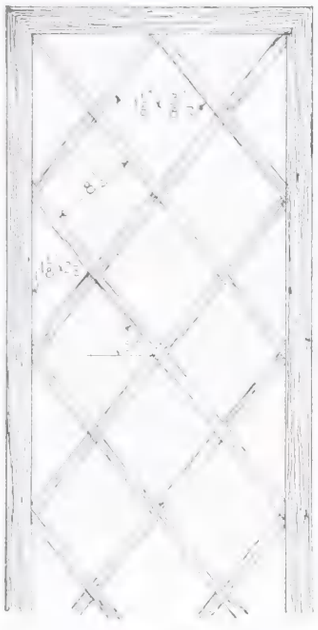


Fig. 2. This lattice that appears on the wall of the house shown in the frontispiece is composed of $\frac{3}{8}''$ x $1\frac{1}{8}''$ laths, spaced approximately $8\frac{1}{2}''$ apart in a diamond pattern and set in a frame of $1\frac{1}{8}''$ x $2\frac{1}{2}''$ stock

To ensure further success in the growing of plants, the laths used must be strong enough to support the plants and a sufficient number of both horizontal and vertical members used. All vertical bars over large areas are seldom successful in practice. Because the whole character of lattice is light and frail, only the lighter of climbers should be planted to grow over it. This is especially true in the case of French *treillage*, where climbers which hang in a thick mass would completely obscure the design.

Outside trellis is used not only to relieve barren walls, — and when so used is sometimes even laid out in perspective as a means toward gaining an effect of space or variation in design, — but also as a filler for window and other openings in walls, for gates, arbors, and other features in gardens, for service yards and other areas to be screened from view, and as a valuable element in the design of house entrances, porches, and such.

Especially must the scale of the lattice tie in with its surroundings, being neither too heavy nor too light, but just right. Two examples of this 'just right' lattice are shown on page 354 of this issue. That on the house wall (Figure 2) is composed of $\frac{3}{8}''$ x $1\frac{1}{8}''$ laths spaced approximately $8\frac{1}{2}''$ apart in a diamond pattern, the angles of which are 51°, and set in a frame of $1\frac{1}{8}''$ x $2\frac{1}{2}''$ stock. That on the open porch (Fig. 3) is a little more delicate, being $\frac{3}{8}''$ x 1" set in a straight forward pattern of vertical oblong voids approximately 3" x $5\frac{1}{2}''$. The top is tapered off to give it finish.

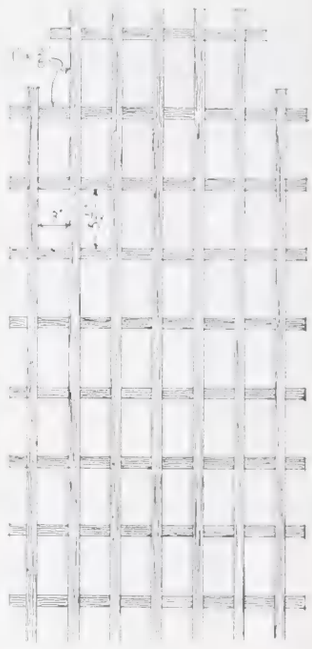


Fig. 3. This lattice, on the posts of the open porch shown in the frontispiece, gives it a very pleasing character because of the delicacy of the design. The laths are $\frac{3}{8}''$ x 1" with oblongs 3" x $5\frac{1}{2}''$

THE BASEMENT PLAYROOM FLOOR

When a room below grade is utilized for a playroom, its floor becomes of paramount importance. It should be decorative and it must be dry. What shall be used to make it decorative is dictated in large measure by first cost, how the room is to be used, and the effect one wishes to create. What shall be done to make it dry is dictated by the conditions which have to be met — conditions not always easily discernible at the time of building operations.

The usual basement floor is a concrete slab totaling 4" in thickness, laid on a bed, not less than 5" deep, of well-tamped cinders or some other porous material which will give proper drainage. Under good conditions this floor would be dry, but all too frequently additional measures are necessary to ensure a dry floor.

Dampness on a basement floor may be due to any one of or a combination of the following causes — hydrostatic pressure, natural earth dampness, and condensation.

To combat the first, springs or running water encountered in the excavations for a new house should be cared for in such a way that the water from them will be permanently carried away from the foundations of the house. Where hydrostatic pressure has to be overcome with waterproofing material, the floor may be coated with waterproofed cement of a thickness equal in resistance to the amount of pressure exerted.

When linoleum or tile which has been cemented down with waterproof cement, or when membrane waterproofing or some other

type applied to the surface of the floor lifts off, it is probably this hydrostatic pressure which is causing the trouble.

To seal out ordinary earth moisture less drastic measures are necessary. Integral damp-proofing added to the concrete at the time it is mixed is an easy method and a precaution generally worth its slight additional cost under all conditions. Two or three coats of Ironized Waterproofing painted on top of the concrete slab and topped with 1″ or more of waterproofed granolithic finish give just so much more protection. Under severe conditions a membrane waterproof treatment may be necessary to accomplish the purpose. In other words, there are many conditions to be met and many methods of meeting them, and when necessary to take any steps, it is generally advisable to call in a good reliable waterproofing company and then follow their advice.

Cracks in a playroom floor not only are unsightly, but interfere with its water-tightness and may play havoc with any overflooring cemented directly to the concrete. To avoid cracks the concrete slab should be reënforced, and one simple method of doing so is to use $\frac{3}{8}$″ rods placed 8″ apart both ways in the centre of the slab.

Naturally, too, foundation walls, and especially the joint where floor and walls meet, must be water-tight, for no amount of damp-proofing in the floor itself can protect the floor from water running down from the walls above or pushing up through the joint.

A further difficulty to be considered is the matter of condensation. Even though no water gets in from the outside, when masonry walls and floor are cold, warm moist air coming in contact with them will condense and form water on the inside surface. Normally, however, with other moisture conditions taken care of, there is little cause for worry on this point.

Slate, stone flagging, brick, and clay tile cemented down to a dry masonry subfloor offer varied decorative possibilities. Under just the right conditions, stone or brick may even be satisfactorily laid without the concrete subfloor. Asphalt tile, which because of its material is less affected by moisture than some of the other floor coverings, may be safely cemented down to a dry concrete subfloor.

At least one manufacturer of a hardwood floor in blocks chemically treated to resist moisture and decay will guarantee their floor when laid over membrane waterproofing. Wide planks of hardwood or softwood to be painted should only be used over a wood underfloor. This underfloor is generally set on cleats with their tops 2″ above the concrete subfloor. The subfloor, of course, must be dry, and we recommend filling between the cleats with cinder fill.

Linoleum, rubber tile, cork tile, and such, all excellent materials for playroom floors, are not recommended for floors below grade unless one wishes to go to the expense of extra excavation and the construction of a suspended floor. This means earth free from vegetable matter, an 18″–24″ ventilated air space, normal floor joists, rough floor, building paper, finish floor felt, and linoleum — an expensive type of construction, but one giving excellent results and proof, because of the air space, even against condensation. Over a suspended floor of this kind any material may be used which may be used on a similar floor above grade.

If, however, conditions compel you to be content with less than perfection, there are other possibilities. Assuming that hydrostatic pressure does not exist or has been properly taken care of, that the slight additional cost of reënforcing and integral waterproofing has been indulged in, a decorative surface for the playroom floor may be obtained by painting or by adding coloring matter to the granolithic finish and marking it off to look like tile.

In using paint on the concrete, be sure to use one prepared for just this purpose, for, between the moisture and the alkalies in the concrete, it has much to combat.

In using coloring pigment, the finest ground synthetic oxide is recommended, and care must be taken in the addition of coloring matter not to lessen too much the strength of the concrete.

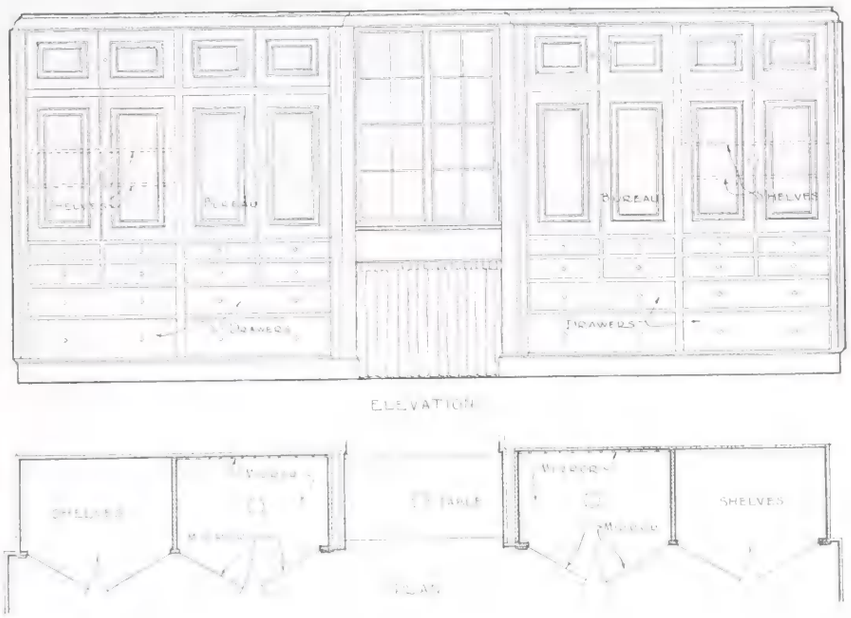
It is not possible to list in a short article like this all the possibilities of construction or floor covering for the playroom floor below grade, but some of the many points requiring consideration before such a floor may be satisfactorily built have been indicated.

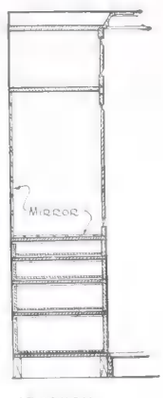
CONVENIENT CUPBOARDS FOR THE BEDROOM

[*See page* 359]

BUILT-IN furniture has many advantages. It is fixed, and it can be designed to fulfill every need and provide a place for every article that the owner may have or wish to have. The cupboards sketched below are in the master's bedroom in the house of Mr. L. Corrin Strong, illustrated on pages 356 to 359 of this issue.

These cupboards filling one whole side of a wall are placed each side of a window, those on one side being for 'him' and those on the other for 'her.' Each group, it is seen from plan and elevation, contains a large cupboard, drawers, and shelves. The cupboard serves as a bureau when the doors are opened, for there are mirrors on the inside of the door, at the back of the cupboard, and on the bottom. A light in the soffit adds to its convenience. The sides of the cupboards are lined with wallpaper in three shades of green, which matches the hangings and the colors used in the room. The cupboards on the outside are painted also in three shades of green. Between the cupboards is a dressing table which has folding mirrors on the walls at each side. These lie flat against the wall when not in use.





Each of these dressers has drawers, shelves, and a cupboard space lined with mirrors. As there is also a dressing table, no other furniture is needed in the room except beds and chairs

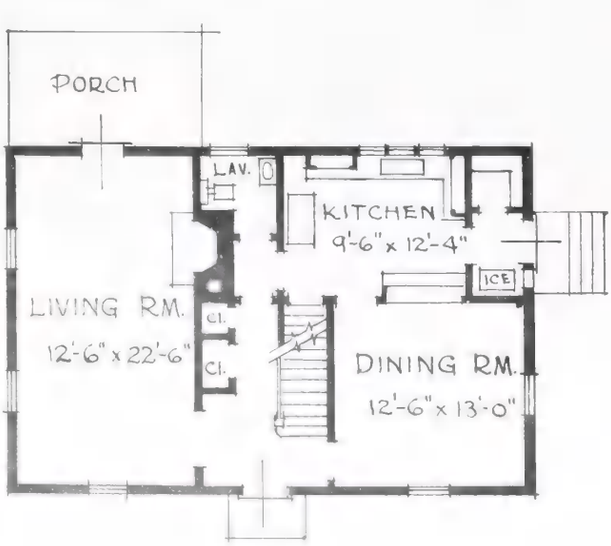


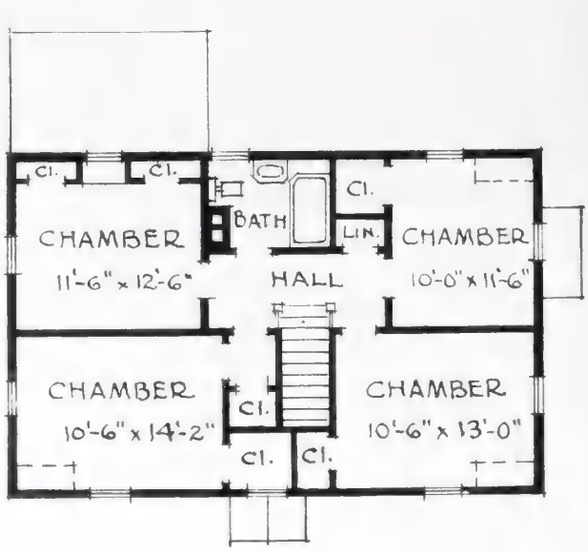
BUILT FROM

HOUSE BEAUTIFUL PLAN NO. 80

Write the House Beautiful Home Builders' Service Bureau for further information about this house

The photograph of this house, of which we have several times published a sketch, is convincing proof that the house, when built, is as attractive as the artist depicted it. Placed close to the ground, with well-spaced windows and a simple but excellent doorway, the house is as appealing in appearance as it is practical in plan. There are on the first floor ample living-room, dining-room, and kitchen, the two latter with communicating dresser, and a lavatory, making the house especially convenient for a family with children. On the second floor, there are four corner bedrooms and a bath. The house has 23,600 cubic feet, which means that at 35 cents a cubic foot, an average figure to-day, it would cost $8260





FOR KINGS IN COTTAGES

Perhaps you plan to go to Europe some day. It may be the interest of strange sights that beckons you—the lure of the historic, the glories of art or the thrill of gay capitals. Whatever it is, the chances are that you will not be disappointed.

But there is one disillusionment which you must expect. You have read the colorful story of the past with all its pageantry of royal affluence: the grandeur of palaces; the magnificence of throne rooms; the extravagance of revels that suggest luxury which can never be surpassed. Prepare however, to find, as well, a record of hardships endured by kings because they could not enjoy many things that we consider necessities.

There were, for example, palaces of royalty down almost to our present day, without heating facilities except fireplaces; without plumbing; relying entirely on candles and oil lamps for their light. And when monarchs traveled they never enjoyed luxury which even approached that of the present-day automobile.

There was a time, to be sure, even long after the coming of motor cars, when only our wealthier people knew what it meant to drive with any comfort. But today every American car provides many comforts and conveniences.

It was the Fisher Body Corporation that pioneered for these standards and made the way clear for their extension to even the most inexpensive cars.

Ours is the American idea. We believe that the enjoyment of comforts and luxuries is an important part of human happiness and therefore should be brought into the life of even the humblest cottager in the land.

This objective is not always easy to attain. It requires resources which can be drawn on to the utmost in order to reduce the cost of materials. It calls for manufacturing methods which save every possible item of expense. And it pre-supposes a popular demand which makes the maintenance of these resources and facilities feasible.

Fortunately Fisher Bodies enjoy this popularity, draw on just such resources and utilize just such facilities.

As a result, the very lowest priced car with Body by Fisher today possesses comforts, luxuries, safety provisions and qualities of workmanship that shame the most expensive cars of only a decade ago.



SCREENED . . . but its beauty remains unblemished

WINDOWS . . . the "eyes" that give a house life, beauty, stateliness! Into their design architects for centuries have poured their artistic talents. What a pity when the harmony of line and proportion is destroyed, or ten to twenty per cent of the light is shut out by unsightly, wide-framed, flat-type screens! It is so unnecessary . . . for today Rolscreens of Pella relegate such shortcomings into complete oblivion. They do more. Rolscreens bring you a whole category of other advantages which make you wonder how you ever managed without them.

Fitted into your windows, either inside or outside, Rolscreens are so unobtrusive you scarcely realize they're there. Inconspicuous guides at the sides; a narrow bottom-rail; an ingenious spring-roller, hidden in a compact housing; a clear-vision mesh . . . That's a Rolscreen of Pella!

Rolscreens roll up and down —like a window shade

A touch of the finger and, automatically, your Rolscreens roll up; a gentle pull and they're down . . . instantly available when you want them; instantly out of the way and out of sight when you don't.

Rolscreens make it easy to get at casement latches. They need not be taken out for access to flower boxes or for window washing. In fact, they need *never* be removed. They're permanent! . . . Require no storing; no messy dusting, painting, repairing and putting up each spring.

Rolscreens collect no heavy accumulations of dust or dirt—to soil delicate breeze-blown curtains. . . . They clean themselves each time they're rolled.

Rolscreens do not sag, bag, or rip. An accidental blow merely disengages the sliding lugs from the guides, and rolling the screen instantly replaces them.

Rolscreens are thoroughly insect-tight —being locked in on all sides. No gaping edges from shrinkage or bad fitting.

Rolscreens do not rust or break into holes. Made of special electro-plated "AluminA"—clear-vision wire-cloth, with reinforced selvedge, that will far outlive Rolscreens' TEN-YEAR GUARANTEE.

Preserve the carefully planned beauty of that home which you love. Banish those daily inconveniences and that twice-a-year drudgery which old-fashioned screens impose. Give yourself the economy of screens that will probably last for the remainder of your life. . . . Rolscreen your windows. It's easy—with any size or type of window; in full or half length. *Time payments,* if you desire.

But, be sure your Rolscreens are the genuine—*Pella-made.* Their fifteen patented features and seven years' successful history are assurances of satisfaction-giving to a degree no other rolling screens can offer. The coupon below brings you the complete story—without obligating you in the slightest.

Special information, specifications and services to architects and builders on installations in new dwellings, hospitals, hotels, office and apartment buildings.

ROLSCREENS

• OF PELLA •

ROLSCREEN COMPANY, 852 Main Street, Pella, Iowa

Please send illustrated booklet showing how Rolscreens can add beauty, convenience and utility to my home.

Name_____

St_____ *City and State* _____

THE FINE ART OF LIGHTING

[*Continued from page* 396]

feature of panel lighting is a sufficiently dense glass which will fuse the spots of light from the electric bulbs into a continuous glow.

When the exquisite possibilities of light begin to go to your head, you will acquire some 'light jewelry,' which will adorn your rooms as a beautiful gem accents your costume. There are fragile, luminous figures, graceful urns, and a hundred fanciful trinkets in moods geometrical and romantic. Or you can create your own light ornaments. A translucent vase of alabaster or porcelain will glow richly if a bulb is concealed within it. A silhouetted figure or ship model, a fish bowl or aquatic garden, a clock dial, can be converted into decoration by placing a ten-watt bulb to brighten the background.

If you are proud of grandfather's portrait over the fireplace, conceal a common electric light in an opaque vase beneath it on the mantel. The painting will become luminous without the source of light being evident. Or *torchères,* placed on either side of a picture with a slit cut in the back of each parchment shade, will do the trick. A tiny spotlight has been perfected which can be hidden artfully with only its lens visible, and focused on any object you wish to accent.

In the dining-room the need for bright illumination is concentrated on the table, and a hanging dome remains, to many tastes, the most cheerful radiance. A semi-indirect fixture may be covered with a silk or parchment shade to give this hospitable effect, and affords good light through the room. Translucent wall urns may give enough light to make a central fixture unnecessary, though it is generally desirable to combine the formality of side lights with the more intimate type of chandelier.

COVE lighting has been simplified by the advent of the tiny ten-watt lamp which can be placed in an inconspicuous trough behind a moulding. Clear lamps alternated with flame-colored ones give a softened, flattering glow. Obviously, this form of illumination is purely decorative, supplementing the utilitarian ceiling light or blending softly with a candle flame on the table.

Translucent china light ornaments for the sideboard or serving table match the wall brackets in several standard designs, and individual patterns can be made up.

The efficient kitchen requires a milk-white glass globe close to the ceiling, to reduce shadows. A semi-indirect ceiling unit is not practical here, for heat and steam would coat the inside reflecting surface, requiring constant cleaning.

Every sink needs its direct downlighting — one wall fixture if there are two windows, or one on either side of a single window. The ceiling fixture and side lights should harmonize, and both come banded with blue, green, red, or yellow to match your color scheme. The glass shades for the side lights can be had in distinctive styles such as the new 'stair-stepped' shape.

We will put a low-hung direct light in the kitchen nook, with a shade to match the window drapery. Try turning off the lights in the kitchen proper if you use the nook at night, and see how it becomes a separate room.

In the bedroom, have a ceiling fixture by all means, for there are many times when you require no local light here. Semi-indirect luminaires come in delicately ducoed metal and in exquisitely designed china. Side lights serve no particular need. But every dressing table must have a light on either side of the mirror — not the flat little boudoir lamps we sometimes buy misguidedly, but tall ones, to show both sides of your hair!

YOU will need a light on your writing desk, and there are some for this purpose which are low, but have such broad, spreading shades that they throw plenty of light while keeping the informal boudoir atmosphere.

For your low-backed period or modern bed you will find a shaded reading light which hooks on the wall. You no longer need to scrunch down on your backbone, or screw yourself over toward a lamp that probably is on the wrong side and never was intended for reading.

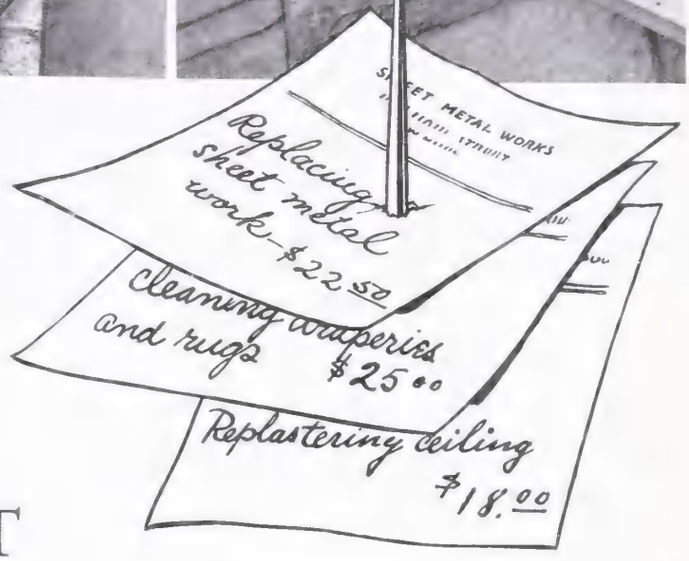
The latest thing in bedroom lighting is a bulb under the bed attached to the headpiece. The switch can be thrown over the head of the bed for easy reach. It is useful in the nursery when mother tiptoes to tuck in covers, and is certainly an advantage in the double room.

The bathroom requires a central fixture similar to the one in the kitchen, and two mirror lights of the direct or urn type which can match the fittings in metal or color. The newest thing is the lamp which supplies ample illumination while emitting ultra-violet rays. You can buy one of these to be hung on the wall, set on a table, or mounted on an accompanying rod, as suits the convenience of the moment. An aluminum cap on the bulb protects the eyes. Indeed, ultra-violet-ray lights need not be confined to the bathroom, for you can buy them in the form of bridge lamps and other fixtures for every room in the house. Separate shaving mirrors in the bathroom may conceal a bulb behind the glass, or one may be placed on each side, to









Build or Repair with COPPER *to end the tax to* RUST

Don't invite rust expense by installing gutters, rainpipes and flashings of metals any less durable than Copper.

GUTTERS and rainpipes made of metal identified by the Anaconda trademark give many extra years of expense-free service. Nor are these Copper products expensive. For the average 7-room Colonial house they cost only about $35 more than metals that rust.

Around chimneys, dormers and other roof projections where leaks usually start . . . where repairs are expensive because so much labor is involved . . . flashings of Copper offer protection against leaks caused by rust. It is well to remember that the damage a single rust leak may cause often costs more than the initial "saving" rustable metal seems to offer.

> ***The "Dollars and Cents" Economy of a Copper Rain-disposal System***
>
> 1. It eliminates the need for painting.
> 2. It eliminates repairs caused by rust.
> 3. It eliminates periodic replacements.
>
> Copper saves its slightly higher first cost many times over by eliminating these upkeep and replacement expenses, which cost an average of $24 per year for an 8-room house of usual size.

Other Anaconda metals give your home this same economical protection against rust. Water pipes of Anaconda Brass . . . forever immune to rust . . . cost for the average home only about $60 more than the rustable pipe. Screens of Anaconda Bronze Wire outlast several sets of ordinary screens . . . and cost but 50 cents more per window. Solid Brass and Bronze hardware retains its rich beauty indefinitely.

Rustless Tanks Save Money, Too

Water storage tanks of Copper or Everdur (an Anaconda alloy of strengthened Copper) stop rust at a troublesome source. Well-made tanks of these metals offer economy due to long life, and the convenience of an uninterrupted supply of *rust-free* hot water.

The helpful booklet, "Copper, Brass and Bronze in the Home," explains the advantages of a home free from rust. For a free copy, address The American Brass Company, General Offices: Waterbury, Connecticut.

ANACONDA from mine to consumer

For Sheet Metal Work, ANACONDA COPPER

"..why, this is charming.."



Residence of Mrs. P. J. Nee, Washington, D. C., glazed with Libbey-Owens-Ford Polished Plate Glass. Architect, John J. Whelan, Washington, D. C. General Contractor, DeSibour Construction Co., Washington, D. C.

What a spontaneous expression that simple phrase is—and how much more it implies than it actually says! You have used it, surely, when confronted for the first time with some friend's home. Do you recall what prompted you to say it? If you think carefully, you will probably remember that the last thing you saw before you spoke was the merry, bright sparkle of brilliant windows. They fairly pulled the words right out of your mouth, they were so . . . well, so utterly ***charming*** with their cheerful twinkle. ▪ Guests will say the same of ***your*** home, too, if flat, clear panes of Libbey · Owens · Ford Quality Glass shine from your doors and windows. The superior brilliance and the lasting finish of this fine product of the glass-maker's art cannot help but draw from everyone that phrase that means so much . . . "Why, this is ***charming.***" ▪ May we send our booklet "Quality in Glass for Windows"? A post card will bring it to you, free of charge, with no obligation.

LIBBEY · OWENS · FORD
QUALITY GLASS

LIBBEY-OWENS-FORD GLASS CO., TOLEDO, O.
Manufacturers of Highest Quality Flat Drawn Window Glass, Polished Plate Glass and Safety Glass; also distributors of Figured and Wire Glass manufactured by the Blue Ridge Glass Corporation of Kingsport, Tenn.

THE FINE ART OF LIGHTING

[*Continued from page* 402]

light the face without hitting the eyes.

The well-lighted home considers its external appearance as well as its interior utility, and the owner of a lovely garden now exhibits it nocturnally. A flood light is directed on the rose arbor, or silver birches, or pear blossoms, a light hidden under a bird house or bird bath spreads a radiant circle; and a sundial may be made the centre of lucid loveliness.

Outside utility lights include those on the porch or entrance steps, which should throw a welcoming ray over a portion of the walk, as well as illuminated house numbers, which may be included on one of the panels of the entrance lantern or installed separately and equipped with a low-wattage lamp.

Outlets on the exterior of the house are useful for lamps and other appliances in summer, and for festive lighting on Christmas or other gala days.

HAND–POLLINATED GRAPES

BY J. D. LUCKETT

A LARGE group of varieties of grapes possessing many excellent characteristics has failed to make much progress, owing to their inability to set fruit to their own pollen. They are known to the horticulturist as 'pollen-sterile' grapes, and despite the high quality and hardiness of many sorts in this group, none have attained any commercial importance in this country because of the low yields and unattractive appearance of the clusters.

As so often happens in fruit growing, the defects in a variety that handicap it in its competition



The cluster on the left was hand-pollinated, while that on the right was left to 'open' pollination by insects and wind

with other kinds for a place in the commercial planting do not deter the amateur fruit grower from including it in his garden, and this is especially true of grapes, for among the most popular 'amateur' grapes will be found several of these pollen-sterile varieties. Their general excellence of taste and quality makes up for lack of yield and attractive appearance of cluster, which are so important a consideration to the commercial vineyardist.

And now the amateur may also have yield and compactness of cluster in his favorite sorts, even though the commercial grower may find the methods by which this end may be attained too laborious for his purposes. The answer lies in the hand pollination of pollen-sterile grapes.

Fruit specialists at the State Experiment Station at Geneva, New York, have been working on this problem for the past few years and have issued a rather technical account of their work. For all practical purposes their results may be summed up by saying that when the pollen-sterile grapes are in blossom, pollen clusters from other varieties which are in bloom at the same time can be gently brushed over the pollen-sterile flowers or loose pollen can be sifted over them. The results will be surprising and gratifying.

In effect this is what nature attempts to do by the aid of insects and the wind — that is, carry 'foreign' pollen to these grapes that cannot pollinate themselves. In some seasons these agencies are fairly effective, while at other times conditions at blooming may be such that little or no pollen reaches the blossoms at the critical stage of development to ensure a set of fruit. This uncertainty makes these pollen-sterile grapes unsuited to commercial planting, as the important commercial varieties set fruit readily to their own pollen.

Among the varieties which the Geneva specialists have studied are to be found Brighton, described as the leading amateur grape; Eclipse, a blue grape somewhat similar to Concord, but earlier and of better quality; Lindley, a fine red grape; and Pontiac, a dark purple grape with considerable Vinifera blood in its veins, which ensures high quality. All of these sorts responded readily to hand pollination, with the production of clusters of fine fruit, the equal of any commercial product.

Gorham Sterling is owned by Mrs. Price Post (Emily Post)



This leading authority on good taste uses inherited Gorham sterling . . . Today you can buy lovely Gorham patterns at 25% less than last year

EXQUISITE in all its appointments, the table of Mrs. Price Post is laid with Gorham ing George sterling, a family inheritance. n all occasions this beautifully designed lver serves distinguished guests.

his year your own table can be lovely with me famous Gorham sterling pattern for ss money than ever before. Celebrated orham patterns are 25% less than their rice last year!

Owned by famous hostesses

t these unprecedentedly low prices you can hoose delicately lovely Fairfax, for example, wned by Mrs. George Aubrey Adam; or lassic Etruscan, favorite of Mrs. William awrence King, Jr. Or patrician Dolly Madson, whose sophisticated grace distinguishes he table of Mrs. Junius Henri Browne, Jr.

he charming King Albert pattern owned by Mrs. Ross S. Campbell may be your favorite, ecause of the new smartness of Victorian nteriors. Or, you can select any other attern you wish to own. Every Gorham lesign is proudly owned by famous hostesses hroughout the country.

The peerless craftsmanship that has made he name Gorham famous for 100 years is t once apparent in every Gorham design. All have been created by master silversmiths for people of flawless taste.

Select now . . . prices may rise rapidly

Add to the charm and elegance of your table now, while the price of Gorham sterling is at its lowest level. Authorities in the business world agree that an increase in bullion prices may come this year.



Smartness is the keynote of the exquisite "Hunt Club" pattern owned by Daniel C. Sands, Esq., M.F.H. of The Middleburg Hunt. The long, racy lines of knife, fork and teaspoon are balanced with artistic subtlety and precision. Six "Hunt Club" teaspoons now cost only $7.50.

Meat Dish, Bowl, Salt and Pepper, and Vegetable Dish in the "Hunt Club" pattern. Their flowing lines, massive weight and exquisite curves have true distinction.

Celebrated Owners of Gorham Sterling

CHANTILLY • Mrs. John K. Ottley, Jr. • *Atlanta*
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ETRUSCAN • Mrs. William Lawrence King, Jr. • *New York*
HUNT CLUB • Mrs. Albert Howell, Jr. • *Atlanta*
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Superb matching dinner services in Hunt Club, Etruscan, Fairfax, Shamrock V and King Albert patterns now can be bought at reduced prices.

GORHAM

RADIO . . . Styled to Harmonize with Fine Home Furnishings



HERE it is at last! Radio so artistically styled that it harmonizes with the finest furniture in your home! Imperial Tune-In-Tables are exquisite, ultra-modern occasional pieces, created by America's leading table craftsmen. They have all the beauty and usefulness of fine tables, with the added luxury of excellent radio performance. They are available in a delightful range of types and authentic styles, to harmonize with any decorative theme or practical need.

* * *

Ask to see Imperial Tune-In-Tables at your dealer's. You will be thoroughly enthusiastic about their fine performance, smartness, and usefulness. Look for the famous IMPERIAL Green Shield trade mark, your guarantee of quality.

IMPERIAL FURNITURE COMPANY
GRAND RAPIDS, MICHIGAN



Vudor
PORCH SHADES



The only way to get maximum summer comfort out of your home is to have the RIGHT KIND of Porch Shades on your porch.

The wood slats of VUDOR Porch Shades stop the heat and the Automatic Ventilator at the top of each VUDOR Shade promotes a constant circulation of air, which you must have to be comfortable.

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[*Continued from page* 391]

old houses, and in this instance the projection is not an affectation, but the result of the construction of the walls. The windows, which are of stock size, have old-fashioned sized lights and sashes painted white. There are no blinds, and the only architectural ornament is concentrated in the door. Also, as in many old houses, the cornice is given a strong projection which serves to bring the roof line lower and to throw the water away from the house, thus eliminating the expense of gutters.

The house can be built on a lot with a sixty-foot frontage, which allows room for a driveway at the left and a small garden area at the right, which is reached by way of the gate in the fence that continues the wall of the house. This small garden, which is an excellent place for bulbs and early spring plants, may be considered as a sort of vestibule to a larger garden immediately behind the dining alcove. This garden too, however, should be small enough to be easily cared for and to be really used as an outside room. Properly planted with shrubs and flowers in harmony with the house, and enclosed by a hedge, it could be a charming spot and a constant invitation to seek the out-of-doors. It is essential, too, that the planting in front of the house be kept in the spirit of the architecture. Woodbine over the door, hollyhocks between the windows, a lilac at the corner, and a spreading apple tree are shown in the perspective and help impart a charm to the house, a charm that would be immediately impaired if a massing of assorted evergreens, for instance, were used instead.

INSIDE, no attempt has been made to be archæological, and a definitely individual note is at once struck by the treatment of the hall. As this area is small, it was felt that more effort could be concentrated on it to make it distinctive. Consequently, a floor of random-size flagstones, a very practical floor for wet weather, concrete steps with simple wrought-iron railing, sand-finish plaster walls and arched ceiling, are used to give the room a character which is further enhanced by the small bay with splayed plaster jambs and steel casement windows. In the living-room, pine sheathing is used for the fireplace side, the end toward the hall, and the side opposite the fireplace as far as the first wall post. The rest of this room and the dining alcove have a paper over a painted dado. The dining alcove has a glazed door leading to the spring garden and a bay window which might be utilized for plants. The passage from the living-room, which contains the doors to the coat closet and the kitchen, is also sheathed with pine. The rooms upstairs should be very simply papered and painted.

The plan of the house is admirable for one of small dimensions, since, by keeping the hall small, as much space as possible is thrown into the living-room. This room is further made to seem spacious by opening the dining-room directly into it. This alcove by its placing can become a part of the living-room when desired, or it can be screened by curtains when the preparation of a meal or the meal itself is in process. The kitchen is narrow, which makes for greater convenience in carrying out work here. That it is longer than the usual kitchen is an advantage in this instance, since all the work centres are concentrated at one end, — that nearer the dining alcove, — leaving the other end for the informal meal at the table which can be placed in front of the window. A cupboard at this end can hold dishes and linen used for this purpose. The cupboard on the right of the sink will hold dry supplies for the preparation of food. That the refrigerator is here also makes this arrangement of maximum convenience. At the left of the sink is the cupboard for china. Those choice pieces which are less frequently used can be housed in the closet in the dining alcove. The large closet beside the cellar stairs will conceal the washing machine when not in use. Thus it is seen that this kitchen is admirably arranged for its several functions.

From the passageway off the living-room a short flight of stairs leads to the landing of the main stairway, hidden from view from the hall by a door, as the sketch of the hallway shows. This permits unobtrusive exit from the kitchen and access to the coat closet either from the upper rooms or from the front hall. This coat closet, it should be explained, has its entrance from this passage instead of from the hall itself, in order not to break the long wall here or to lose the opportunity for using a piece of furniture in the hall.

Upstairs there are one larger master's bedroom, two that may be used by children, and one that might be a combination sewing-room and guestroom. A feature of this house is the fact that it could easily be added to by placing an ell at the left which might provide a dining-room downstairs and a bedroom and bath upstairs, to be reached from the hall on either floor.

THE special construction of this house, referred to at the beginning of the article, calls for the use of steel girders and long floor joists used continuously for two or three bays over the dropped steel girders. By this floor framing bearing partitions are eliminated, and it is then easy to apply the large slabs (8′ x 12′) of a special wood fibre board which are used for walls and ceil-



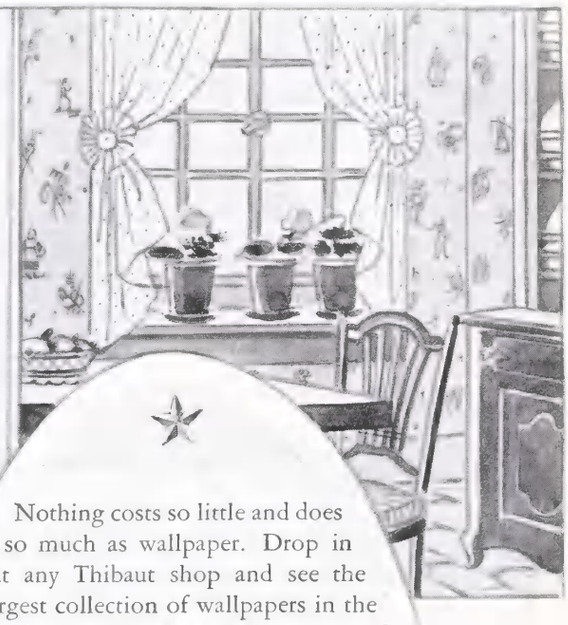
MARIAN: Why Alice, what's happened to this hall? It's so much lighter and cheerier. Did you have more windows put in?

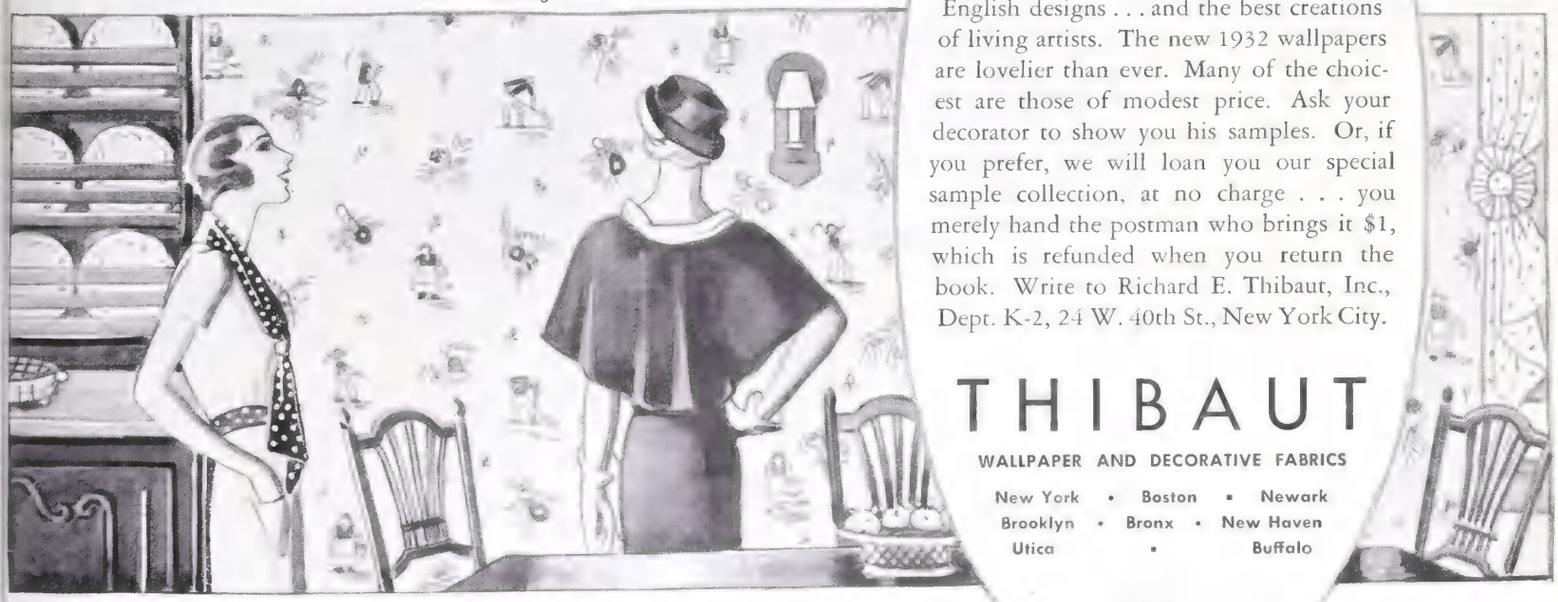
ALICE: Isn't it nice? We had new wallpaper put on, that's all.



MARIAN: Don't tell me new wallpaper could make all that difference. It's changed it entirely. I simply love it.

ALICE: We're frightfully pleased. And the paper for this whole room only cost $9.75. Isn't that wonderful? But wait till you see the dining room.





MARIAN: Perfectly lovely. I wonder if I could have mine done. Where did you find these grand designs?

ALICE: In the Thibaut sample book. They have so many beautiful things we decided to do the whole house.

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[*Continued from page 406*]

ings. The framing of the exterior walls is on the skeleton principle, with widely spaced heavy posts supporting the heavy beams. Between these beams are simply curtain walls. These walls are made of heavy tongued and grooved planking that goes vertically from sill to plate, the house being so designed as to take a stock length. Over this plank is a felt and then the clapboards. The inside face of the planking is strapped horizontally with 1″ x 2″ furring strips spaced 16″ on centre, to which the slabs of fibre board are nailed.

WITHOUT going completely into detail on the exterior framing, some hint of it might, however, be given. Unlike the early Colonial houses, the framing members are generally built up of a number of pieces. The advantage worked out by this is that time-consuming mortising and tenoning of joints have been eliminated, while at the same time a more secure 'tying of the building together' has been achieved than was common in the old examples.

The corner posts are composed of 4″ x 6″, 2″ x 4″, and 2″ x 8″ pieces. These pieces combine to produce a solid homogeneous wood post. When this post is cased with finish pieces on the inside, and cased on the outside with the vertical planking, there results a solid wood post 10″ x 8″ in cross section. The flush girts are composed of two timbers, 4″ x 6″ and 2″ x 6″, which, being the same width as the floor joists, are entirely concealed in the floor thickness. The advantages of this construction are that it produces a house that in case of fire will burn slowly because of the heavy posts and beams and because there are no vertical spaces in the outside walls in which flames could mount up and spread. The only spaces are on the inside face of the planking, and they are narrow and horizontal, not vertical. Also this construction will provide a very rigid house and require less time for building.

Another factor making for economy is presented in the logic of the plan. With a two-story-and-a-half house there is plenty of storage in the attic, dryer and better than a cellar would afford, and with this matter of storage amply taken care of the cellar may be greatly simplified, thus saving some money.

In this house the only cellar with headroom is under the kitchen. This space will take care of the furnace, coal bin, vegetable closet, and possible work bench. A normal cellar excavation therefore is made only at this point. This regular cellar extends only to the chimney foundation. From here, the dirt slopes up so that there is only a two-foot space or so under the first floor at the forward part of the house, the chimney foundation forming a natural buttress to the higher earth in front. The chimney foundation is extended to the left-hand end of the house by a vertical sheathed partition, presenting a neat appearance on the cellar side. This partition is built like a board fence with cedar posts on the back side. From the right-hand end of the chimney, perpendicularly back to the rear wall of the house, a similar partition is built. Thus there is at the rear left-hand corner under the house a neatly enclosed cellar area.

Spaces above the partition are provided for heat from the cellar area to pass through to circulate under the rest of the first floor. There are one or two doors through the board partition so that lumber and boxes, and so on, can be stored in the low excavated area. On the ordinary lot there is loam to a depth of ten or twelve inches, which is always removed from the house site to be used later for grading, and the removal of this loam, with the slight extra excavation that may be necessary, provides a low excavated area under the front of the house.

With a cellar as described there is only a deep foundation wall under a third of the left-hand end of the house and two thirds of the real wall. The wall then steps up to a low trench wall. The rest of the foundation consists of four large piers to take the weight of the house. There is one at the rear right-hand corner, one at each front corner, and one in between. Steel I-beams span between these piers. These I-beams have 4″ x 6″ wood sills spiked to their top flange, on which the joists and wood framing are erected.

THE foundations of the house are of poured concrete. Between the large piers are thin trench walls extending into the ground only a short distance. Since these trench walls are only two inches or so thick, reënforced with wire mesh in the middle, there would be no great weight or pressure of concrete, so their forms can easily be made with a few stakes and long strips of fibre board. This trench wall would be entirely below grade and not seen, so that an uneven surface would be no detriment. The fibre-board forms come together at the bottom to form a point for the under edge of the trench wall, so that any heaving of the ground because of frost would not catch under the trench wall and tend to raise it. The concrete of the trench wall continues up and forms a protective outside coating over the I-beams.

As a further economy, it will be noticed that there is no painting maintenance to this house, and that since blinds are not a feature of the design, their expense likewise has been saved.

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LETTERS TO A BEGINNING GARDENER

[*Continued from page* 385]

snapdragons from three packages of seed. She bought the best seed, started them in boxes under glass, and of course knew how to care for them. Let's say that because of her experience she got twice as many as you could; that still leaves five hundred — more than you could use. When you get seeds, buy the very best obtainable; they are inexpensive as compared with the plants, and give far better results than the sort you find at the corner grocery.

For your color scheme you must consult your own preferences. I think, however, you are more likely to achieve a pleasing picture with a blending of several colors, some one of them predominating, than by confining yourself to one or two. Blue gardens, pink gardens, blue and gold borders, are sometimes charming and are a lot of fun to plan, but they are difficult for the novice. Then, too, when anything goes wrong in one of these it is more disastrous than in a many-hued garden. For things do go wrong sometimes! You may draw up a perfect plan, take every precaution, and through some freak of chance fail to attain your goal. Flowers don't always bloom at scheduled times, and one member of a cherished combination may come in after the party is over; or perhaps you don't get the plants you ordered.

I REMEMBER one spring when I planned a combination of Princess Beatrice iris with a lower-growing snapdragon in an exquisite shade of pink. I had a well-established clump of the iris; the snapdragons came, a lusty, stocky lot, and were duly set in place. They grew vigorously, began to form buds, and bloomed at exactly the right time. Princess Beatrice was her lovely self, — tall, silvery lavender, — and my snapdragons, splendid spikes, were every one a gaudy combination of red and yellow! There's no use losing any sleep over such mishaps. In a well-planned garden they don't happen frequently, and you can always cut the offending blossoms, or pull up the plants and set out something else. In my own case a friend thought the snapdragons the prettiest thing in my garden — and does n't know yet why I cut her a whole armful.

In spite of that one unhappy experience, snapdragons are one of my favorite flowers. They come in such exquisite colors — rose, pink, fawn, soft yellow, and indescribable blends. They come, too, in three distinct heights, and for this reason may be used wherever you need them in the border — front, back, or midway. When you buy seed, notice carefully what the catalogue says as to height and choose accordingly. Snapdragon seed should be planted in boxes indoors and later transplanted. You can of course buy plants ready to set out, but in some places they are obtainable only in mixtures — and mixtures are fatal to any color scheme.

The annual Delphinium, commonly referred to as larkspur, is another delightful annual in a beautiful range of color. The blues are not so good generally as those of the perennial Delphinium, but the pinks are charming. Exquisite Pink Improved is the name of a favorite variety. Both annual and perennial Delphinium come in tall and medium heights; they are desirable both in the border and for cutting.

Cosmos, with its lacy foliage, graceful habit of growth, and myriads of blossoms, is an effective annual for the back of the border. For Northern gardens it is important to get early flowering varieties. It comes in white, pink, and red. Give it plenty of room in the border, and when it is about a foot high pinch out the top to induce bushy growth.

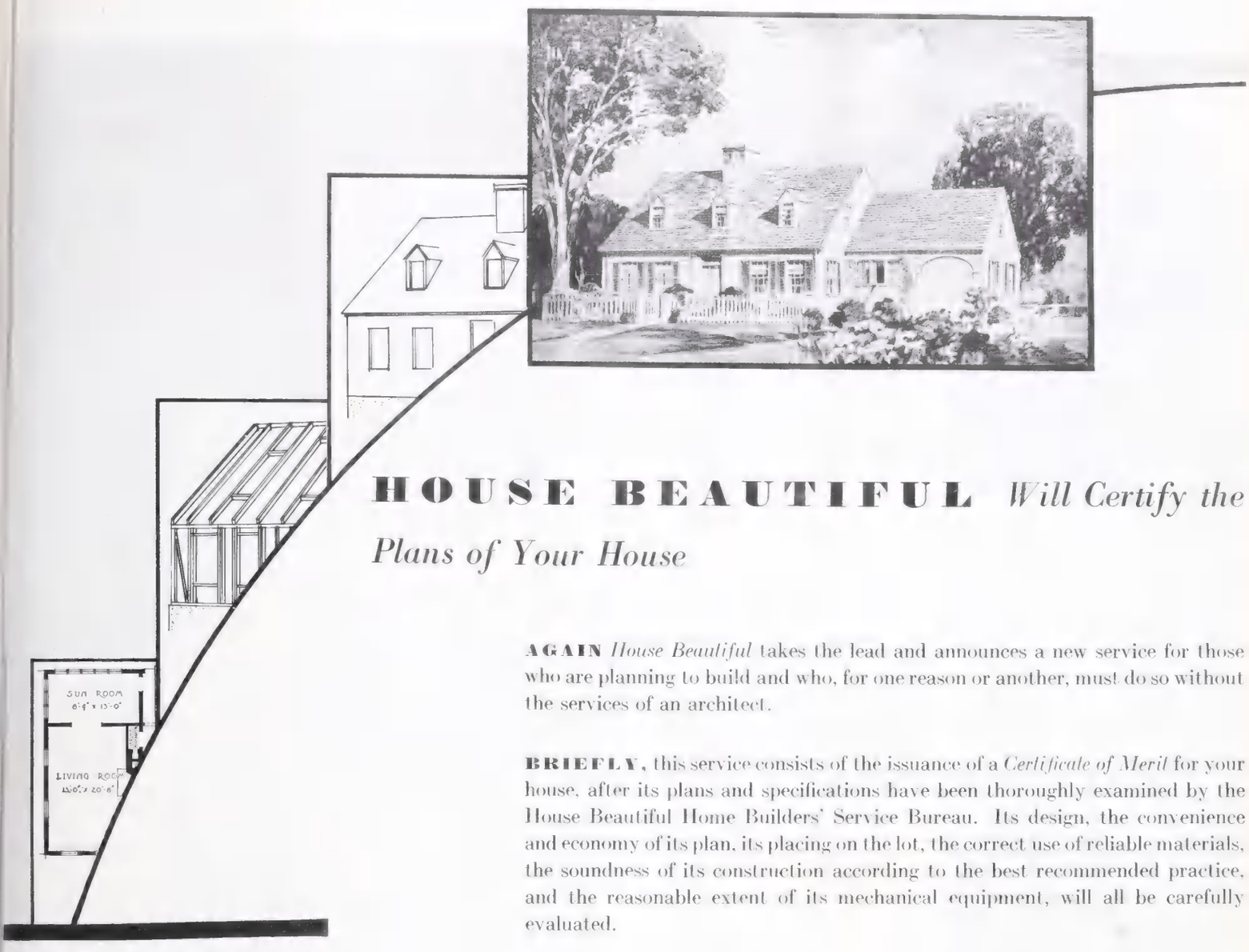
Among the stocks there are both annuals and perennials. They are delightfully fragrant, come in a variety of soft colors, and have a long blooming season. Phlox, too, may be either annual or perennial. The latter should be propagated by division of established clumps, as it often fails to come true from seed. There are many types, from the creeping *Phlox subulata*, or moss pink, to tall, upstanding sorts.

Two biennials, hollyhocks and foxgloves, are among the most effective of the taller plants. Hollyhocks look best against a wall of some kind, where their shadows are not lost. One such planting that stands out in my memory was of rose-red hollyhocks against a deep cream stucco garden wall.

THE double-flowering cornflower has so many aliases that it is better to ask for it by its botanical name, *Centaurea cyanus*. The blue is my favorite, but it comes also in white, pink, rose-red, and maroon. It makes little show in the border, but is invaluable for cutting, especially for use in a basket or bowl of mixed flowers.

The Veronicas are pleasing perennials for the border, the best of them being *V. longifolia subsessilis*. This forms sturdy, bushy plants about two feet in height, with masses of rich deep blue-purple flowers in long spikes.

If I seem to have neglected the front of the border, it is because there are so many lovely things available that I hardly know what to mention. Among the annuals there are dwarf ageratum, candytuft, lobelia, sweet alyssum, ver-



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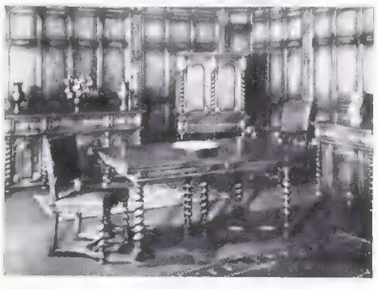
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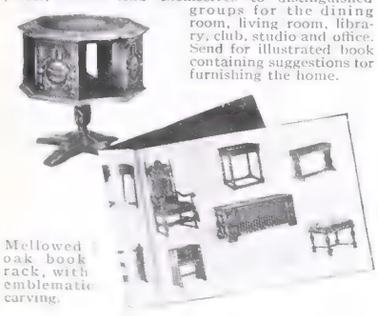
SIXTEENTH century carvers fashioned from the sovereign wood the original cupboard from which this authentic adaptation is taken. Livery cupboards (livrer, to deliver) contained food and drink to be delivered by servants to members of the household in their bedrooms, if they became famished during the night. The beautiful carving of this cupboard, and its interesting history, make it a prized possession for the home. It is but one of hundreds of carved oak reproductions and adaptations in our collections, inspired by famous originals in public museums and private collections.



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LETTERS TO A BEGINNING GARDENER

[*Continued from page 410*]

bena, dwarf nasturtium, and California-poppy (Eschscholtzia). There are many types of pinks (Dianthus), both annual and perennial, most of them with a spicy fragrance, and all with a most interesting foliage. Aubrietia, rockcress (Arabis) goldentuft (*Alyssum saxatile*), *Nepeta mussini* (if it has an everyday name I have never heard it), are dainty little perennials usually listed as rock-garden plants, but they are easily grown and are very effective for the edge of the border.

On looking back over these recommended inhabitants for your hardy border I find that I have left out many of my own favorites — and probably even more of yours. Just take your catalogue, preferably a well-illustrated one with fairly detailed description, and list your 'must-haves.' Add a few more to combine with them, and try a novelty or two if you wish. You may get something that you don't like at all, but it does n't matter seriously. I like to try each year at least one thing I've never had before — and sometimes I decide that I'm never going to have it again if I can help it, but it's great fun. We can't go in person to Tibet, to China, or to the jungles of the Amazon in search of rare plants, but we can experiment in our own gardens. If you feel a craving, then, to try something entirely new, go ahead — and may luck go with you!

LATEST ADVANCE IN ROSES

[*Continued from page 392*]

appropriate ceremony, it received the name of Golden Climber 'Mrs. Arthur Curtiss James.' A plant of tremendous vigor and what the French call *rusticité*, it will grow anywhere and win against odds. It is a robust climber of enough hardiness to withstand winter vagaries practically anywhere in Northern America, it will apply itself to any condition or usage expected from a climbing rose, but it has features seldom found in a climbing rose — a delightful fragrance and a great adaptability for cut flowers. These will adorn not only our fences and pergolas, but also the rooms of the most pretentious palace or the humblest workingman's cottage. Its color has no equal; it comes to fill a long-felt want. The long pointed buds are deep gold splashed with orange-scarlet; the open bloom is uniform gold, very large, — often five inches across, — and is borne singly on long stems. It blooms for weeks in June and July, then again in late autumn. This rose will be in commerce in 1933.

We want new roses and we are fairly surfeited with them. Every year a long procession of new names appear, but some are merely 'old wine in new bottles' and many are not better than existing similar ones.

What we need is new strains better adapted to American conditions. These conditions, both of soil and of climate, are so varied that it is too much to expect all roses to do well everywhere. The North needs different strains than the South, and the prairie states require strains of their own if they really are to 'bloom like the rose.' American hybridizers have realized the situation for some years. Mr. Brownell is putting the last touches to a new strain of 'hardy shrub Hybrid Teas,' a new race of everblooming hardy bedding roses that will move several hundred miles the Northern boundaries of the Hybrid Tea. Professor Hansen of Brookings, South Dakota, is working out a type of rose that will live 'where the apple tree freezes.' Captain George C. Thomas, Jr., of Beverly Hills, California, is doing remarkable work, as also is Reverend George C. Schoener of Santa Barbara, in his efforts to tame the beautiful but rather tender *Rosa odorata gigantea* from Burma, India, and cross it with our rugged native wild roses. H. M. Horvath of Mentor, Ohio, has worked for years with *R. setigera*, the prairie rose, and has brought out a collection of climbers and dwarf roses that will stand the prairie-states conditions, which perhaps are the worst, rosewise, of the whole territorial United States.

I have myself done considerable experimenting in crossing hardy wild roses from arctic countries with Hybrid Teas and other garden roses of mild climates, hoping to bring forth a type of garden rose not requiring the constant attendance of trained nurses. A strain of hybrids of *R. nutkana*, the native rose of Northern Alaska, is coming to the market, the first of which was dedicated, at his request, to Leonard Barron.

Other hardy strains of great promise are in the process of being tamed: *R. baltica*, *R. frigida immuna*, *R. luciae*, *R. complicata*, *R. oxyodon*, *R. bella*, and so on, and roses winter-proof, disease-proof, and fool-proof may be expected in the near future.

The South is not forgotten, but

(*Continued on page 416*)

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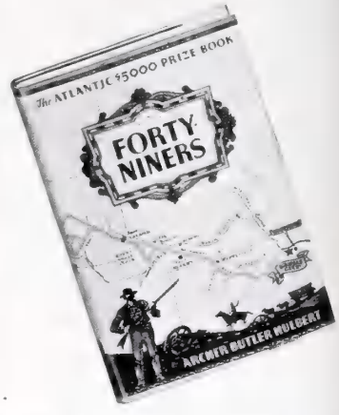
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Gray

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Pink Hollyhock
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Dianthus
Lavender
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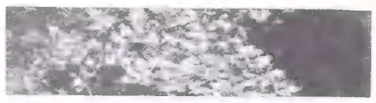
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What Shall I PLANT

WHAT to plant either side of the front door is always a vexed question. Evergreens are nice, but often they are broken by snow shoveled on by the choreman in mistaken zeal or they burn in the winter sun. A good tough one for a sunny to semi-shady position where a low mound of green is wanted is the Mugho pine (*Pinus montana mughus*). There is a low-branched dwarf type which will never get taller than 4′ to 5′ and spreads 6′ to 8′. Plants 18″ x 18″, balled and burlapped, may be had for $3.50 each, or 2′ x 2′ for $5.25, plus carriage. — D. HILL NURSERY COMPANY, *Dundee, Illinois.*

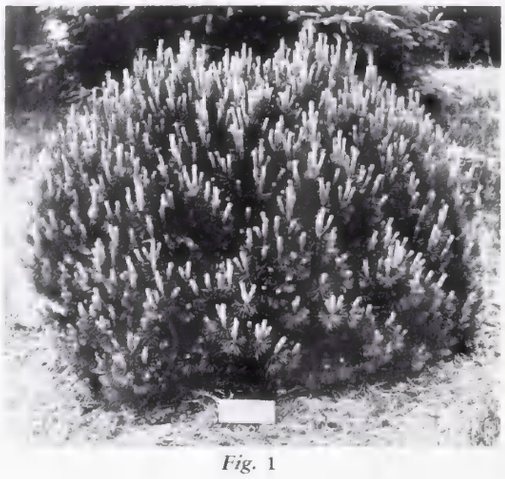


Fig. 1

CHRYSANTHEMUMS for the fall should be planted out in May. The large number of varieties on the market with alluring descriptions causes the beginner to despair of making a selection. Farther south, almost any outdoor variety will have a chance to bloom, but in New England earlier-flowering sorts are a wiser choice. Two good collections of these are offered for the New England garden. One is made up of half a dozen small to medium-sized varieties — bronze, yellow, and white (Boston Carrie, Cranford, White, Summer Gold, Winnetka, Wolverine); the other, five larger-flowered sorts in richer colors (Barbara Cumming, clear yellow; October Girl, bright pink; Gypsy Girl, coppery crimson; Ruth Hatton, ivory white with lemon flush; Ruth Cumming, crimson-bronze shaded terra cotta). The first collection of six is $1.50 and the second collection of five is $2.00, sent express collect. — LEXINGTON BOTANIC GARDEN, *93 Hancock Street, Lexington, Massachusetts.*

THE small-leaved Japanese creeper (*Ampelopsis tricuspidata lowi*) is a welcome variation of the ubiquitous Japanese creeper otherwise known as Boston ivy. There is a reason for this popularity of the parent plant — it is a successful clinging vine. The variety lowi clings, too — its special virtue being in its small, deeply cut leaves, which give it grace. It is very useful for low walls in the garden or on a small brick or stone house. We recommend the use of vines with a caution to the reader. If the wall or house you are planting has any beauty in itself, plant vines to decorate it, not obscure it. Potted plants are $1.00 each. — HICKS NURSERIES, *Westbury, New York.*

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WHAT SHALL I PLANT?

[*Continued from page 414*]

which can furnish you with a variety of petunia plants. Violacea has a large velvety pansy-purple flower, excellent with pastel colors. The clear deep red of Purpurea reminds us of lovely old red glass. Cherry Meadow Lavender is the edging type, and is compact in its growth. The three varieties above are offered from pots at 25 cents each; $2.00 for ten; plus express. — CHERRY MEADOW GARDENS, *Framingham Center, Massachusetts.*

LILACS are such satisfactory shrubs the year through. Even in winter the taupe-colored tracery of their twigs is lovely against a white or a brick house. At the first indications of spring, the buds swell into a green promise of their real glory, a frothiness of scented bloom. The hybrid lilacs are much more sophisticated in effect than the common ones and give a greater color range to choose from. The one illustrated below (Figure 2) is a single dark purple called Congo,



Fig. 2

which goes so well with the double white creamy blossoms of Madame Casimir Périer. The Arnold Arboretum recommends planting lilac hybrids growing on their own roots to avoid graft blight, which might otherwise occur. Bushes on their own roots 2′ tall of the two varieties mentioned may be purchased for $1.50 each, or two bushes — one of each variety — for $2.75, carriage prepaid. — D. M. ANDREWS, *Boulder, Colorado.*

AS contrast to the background of robust members of the daisy family which fill the early autumn border, we have the fragile beauty of the Japanese anemone (*Anemone japonica*), shown in Figure 3. Its white or rose blooms with their yellow centres rise in clusters on single stems, making them charming as cut flowers as well. The white varieties are perhaps the more decorative, especially the improvement on the type called Louise Uhink. The double pink variety



Fig. 3

Queen Charlotte is good with the white or contrasted with the dusty blue of *Eupatorium coelestinum.* Plant them near a wall or under a pergola for protection against frosts, putting them where water will not stand on the roots. Winter covering should be removed fairly late in the spring. Spring is, of course, the time to set them out. Plants of the type, as well as the varieties noted above, may be had from 3″ pots at 25 cents per plant, $2.00 a dozen, plus 10 per cent for postage east of the Mississippi and 20 per cent west. — F. H. HORSFORD, *Charlotte, Vermont.*

RHODANTHE (Figure 4) is a graceful strawflower and so well worth a trial in the cutting garden. Its grace is due to the delicate stems and its color, which varies from white through shades of pink. As it blooms through a long season, you will have plenty to use during the summer as well as some to dry for winter bouquets. For summer vases it is nice with scabiosa Azure Fairy or Double Black, and in winter dried sea-lavender (*Statice sinuata blue*) is a good contrast in shape



Fig. 4

and color. Seed packets of all the above-mentioned annuals may be obtained for ten cents a packet postpaid. — W. ATLEE BURPEE COMPANY, *Burpee Building, Philadelphia, Pennsylvania.*



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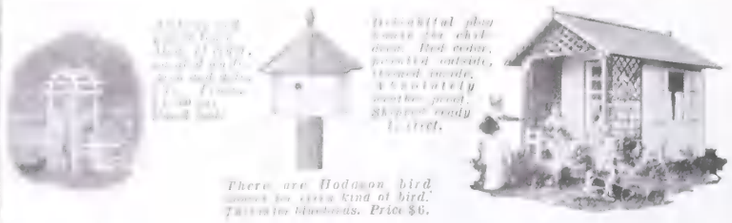
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LATEST ADVANCE IN ROSES

[*Continued from page* 412]

the Tea rose is yet the best strain for that privileged climate. Hence a revival of old varieties is taking place and at the same time new ones are coming.

It is eminently proper to speak of 'periods' in roses as well as periods in architecture and furniture. We have passed through the periods of the *R. centifolia*, the Bourbon, Hybrid Perpetual, Moss, Tea, Hybrid Tea, and we are now in the height of the Pernetiana. We are about to enter into the period of Everblooming Hardy Climbers.

We always had everblooming climbing roses, but these belong to the Tea and Hybrid Tea classes, which are not hardy north of the Mason and Dixon line except with an elaborate protection. The vast territories with severe winters, not only in our own United States, but the world over, have long rebelled against what might be called a discrimination by Mother Nature, whereby winter hardy climbers made a flamboyant display in the spring or early summer, and rested the balance of the year. This oversight on the part of Nature has at last been corrected by man, and we now have climbing roses, blooming all through summer and into winter, which will 'stay put' in the most severe climates.

The most conspicuous and likely to be the most popular of these new climbers is Blaze, a cross between the well-known Paul's Scarlet Climber and the equally popular Gruss an Teplitz. The plant characters, foliage, form of the bloom, and size of clusters are identical with those of its parent, Paul's Scarlet Climber; the color is also much like it, but of a red more pleasing and less violent; the habit of growth is more vigorous, and it can be used for pergolas or any tall support. It has inherited the continuity of bloom of its other parent, Gruss an Teplitz, clusters of flowers coming all season on old and new wood alike. This is the prototype of a new race, of which the most important feature is the capacity of blooming on both old and new wood at the same time, thus ensuring the continuity. Other varieties of the same character are in the offing. This new climber will be available in the autumn of 1932.

THE GARDENS AT HILLS AND DALES

[*Continued from page* 378]

spouting water from the wall, furnish this garden, so that the planting embellishes rather than dominates it. The surrounding masses of evergreens, festooned with wisteria, together with masses of *Iris germanica* around the pool, make it a spring garden of contrasting color.

A pleasing feature of all the terraces is the use of quarried native stone to retain the different levels. This is gray and moss-covered, overgrown with trailing evergreen vines and hedges, and, as occasional glimpses of it show, fits most naturally into the garden pattern.

The garden area about a hundred and thirty-five feet square in the southwest corner, quite fantastic and naturalistic in arrangement, perhaps expressed most fully the spirit and religious interest of the original owner. It has been faithfully preserved by Mrs. Callaway. Enclosed by large evergreens, including one great Cunninghamia, and entered through two arches, one from the lower terrace and one from the flower garden, it is well named the Sanctuary. With planting to represent a chapel, there is a harp worked in boxwood, with golden strings (annual alternanthera) in the centre and a box-grown pulpit in the corner (with jack-in-the-pulpit planted in the bed). Marigold is used to represent the collection, sweet-Williams and zinnias to represent the congregation, and sweet osmanthus for incense. Birds furnish the music and dwarf box-bordered beds represent aisles.

One of the most interesting features in the gardens is at the extreme western end of the Sanctuary, where an Italian cascade has been introduced — not, however, in the usual stone, with water rippling over it, but in box bushes which drop gradually in level from a heavy clump of box to the end of the cascade. At the head of this box cascade is a stone-coped well with Italian iron tripod from which the bucket was suspended, surrounded by a circular arrangement of Truetree box and cedars one hundred and twenty-five years old. It is not difficult to picture the Italian worker who constructed this in 1800. Hungry for the villa gardens of his homeland, but not having the water supply or abrupt grades that would make their duplication possible, he worked out as best he could, in box and flowers, the pool and cascade which he remembered at the Villa Torlonia at Frascati.

RUMFORD PRESS
CONCORD, N. H.

In this issue THE CINEMA ROOM IN THE HOME

House Beautiful



E 1932 • SUMMER HOME AND FURNISHING • 35 CENTS

2 WAYS TO HEAT A HOME

Which do you prefer?





This man does no furnace tending whatever—yet his home is always comfortably warm. The air he breathes indoors is gently circulated to every room in the house. It is thoroughly cleaned, humidified, uniform in temperature *and healthful*. He never has to bother ordering fuel or storing it. He does no furnace stoking. He comes and goes as he pleases without a thought about the furnace fire. There's a Heatmaster Gas-Fired Warm Air Furnace in his basement—that's why!

This man actually puts in hours every week tending a furnace. He's up long before dawn in the winter, to feed the furnace its daily ration. He *or his wife* fumes and fusses with it two or three times a day. Even so, his home is not always comfortable. It's often stuffy, or even chilly. The air is dried out, depressing, full of potential doctor bills—all because he's struggling with an ordinary furnace in his basement. Yet the very gas pipe he passes on the way to his stoking job, can easily be his fuel supply for heating—forever banishing furnace drudgery from his life.

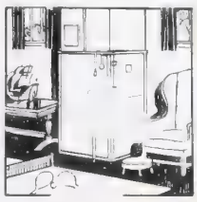


RULES

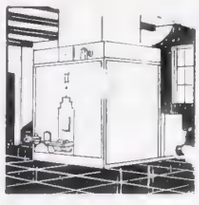
No entry blanks required. Write in 200 words or less, the reasons why you would like to have automatic gas heating in your home. Awards will be made on most convincing reasons given. Tell the kind of heating system you now have—warm air, steam, hot water, etc., the kind of fuel you burn, the number of rooms to be heated and whether you rent or own your home. Letters must be mailed by September 15, 1932.

Contest open to everyone, except employees of this company and gas companies. Prize winners must agree that furnaces will be installed in present home. In the event of a tie duplicate prizes will be awarded. Mail your letter to Contest Judges, c/o Surface Combustion Corporation, 2376 Dorr St., Toledo, Ohio.

• PRIZES •



FIRST PRIZE—a fully Automatic Gas-Fired ...ter (Model K) Warm Air ... *gas bill paid for first* ... It is the last word ... oviding con tant circu- ... la ... ed, healthful warm air. El... nace tending.



SECOND PRIZE—a fully Automatic Gas-Fired Heatmaster Warm Air Furnace. It will supply your home with clea... l, humidified air gently circu... y room in the house. Ligh... forget it until May.



...ZES—a Heatmaster ...nsforms any steam, ... warm air furnace ...utomatic gas-fired ... be awarded each of ... three prize win- ...0,000 satisfied users.

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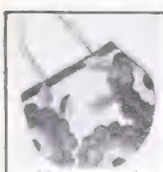


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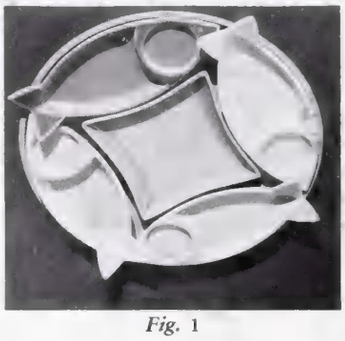


Fig. 1

HERE in Figure 2 is a really wonderful find for picture-puzzle fans. It is a Medici Masterpiece Puzzle which, as the name implies, features a reproduction in full color of a famous original painting. The subject illustrated is the 'Man in a Gold Helmet,' by Rembrandt — an exquisitely colored Medici print on a mahogany veneered backing, cut into a puzzle of one hundred and fifty pieces and, unlike most picture puzzles, well worth the effort involved in piecing it together. Each of these Medici



Fig. 2

puzzles comes in a distinctive book-box which stands on your shelves like a book and is accompanied by a biographical sketch of each painter. If you prefer another type of picture, other Medici prints, which include a wide variety of subjects, are available at the same price and make possible the selection of a very interesting and worth while collection of puzzles. The size of the Rembrandt is 9″ x 12″ and it will be sent postpaid in the United States for $2.25. — Hale, Cushman & Flint, Inc., *857 Boylston Street, Boston.*

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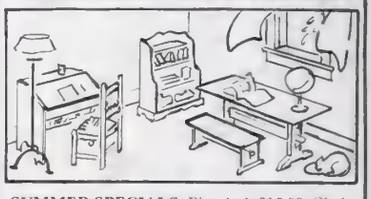
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Fig. 3

A LACQUERED tray reminiscent of lovely old trays of Colonial days, shown in Figure 3, has a cream ground, gold-spattered, and an elaborately hand-painted old Chinese design of chrysanthemums and silver pheasants. The border is an old Chinese fret design. The colors are rich reds, blues, yellows, greens, purples, and white, with gold accents. This is a most beautiful tray for serving refreshments or for an ornament in your dining-room; in fact, it would be difficult to find a lovelier gift or prize for bridge. Size of tray 19½″ x 15″. Priced $13.75, express collect. — NEW YORK EXCHANGE FOR WOMAN'S WORK, *541 Madison Avenue, N.Y.C.*

THERE is something about the quaint appeal of Early American furnishings that I find very hard to resist, and this old candle stand, a true copy of an old one found in Worcester County, Massachusetts, is unusually interesting (Figure 4). It is made by a craftsman nearly eighty years old who spares no time or patience to make his copies exactly like the original and who finishes his work with meticulous care. The wood is old native pine finished with oil and wax in the natural color of old pine. It stands 33″ over all and the tray is 9½″ in diameter. The candle sockets are of tin and the *bobêches* are of pine, as were those of the original. Incidentally it makes an excellent smoking stand. The price is $15.00, which includes packing. Express will be extra. — LES ARTISANS, *165 Newbury Street, Boston.*

A MOST luxurious chair (Figure 5), just built for relaxing and luxurious ease on the hottest summer day, is made of cane bound with baked French enameled cane painted to harmonize with the upholstery of the cushion back and

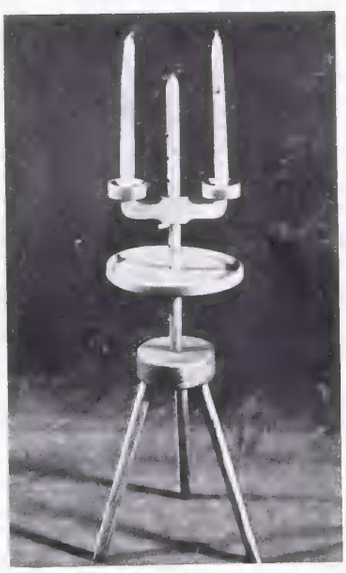


Fig. 4

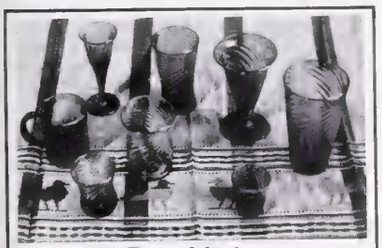
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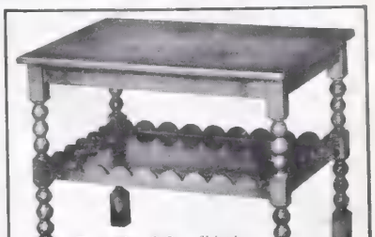
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Come these glasses with their bubbly irresponsibility and bright colors, blue, green or amethyst. Made by hand, of course!

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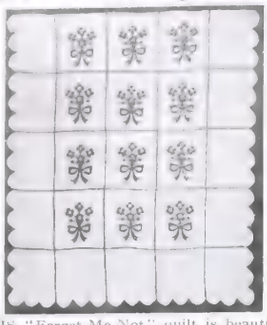
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Window Shopping

ANNE ORR QUILTS



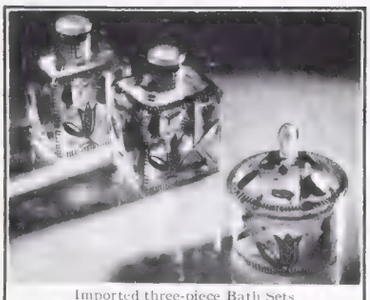
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seat. The construction of this chair makes it impervious to dampness. The seat is spring-filled and the loose-back cushion is filled with floss. It is truly the last word in



Fig. 5

comfort and decorative charm. Moreover, it makes an attractive chair for indoor garden room or sun porch during the winter. The covering can be one of a variety of cretonnes or a waterproof fabric in solid colors, which gives it an extremely modern air for those who prefer a more sophisticated treatment. It is priced $50.00, express collect. — THE REED SHOP, *383 Madison Avenue, N. Y. C.*

THE 'Mirror Moderne' shown in Figure 6 is, I think, an ideal mirror for the dressing table, both on account of its smart appearance and because, no matter what the lighting of your room, the glass is sure to be adequately illuminated. A long bulb at the back of the beveled-edge plate mirror gives a clear, even beam through the frosted glass, which lights not only the mirror but the face in front of it. The fittings are silver-plated and a white silk cord and plug complete the outfit. An equally useful and attractive shaving mirror, which will save many a nicked chin, is made to fasten to the bathroom wall with a universal arm bracket that allows it to be adjusted at any angle. This mirror has a rounded top and measures 8½" x 11". The one illustrated measures 8½" x 12" and the price of either mirror is but $5.00, postpaid. — DANIEL LOW & COMPANY, *Salem, Massachusetts.*

A BIRD BATH (Figure 7) constructed not only to enhance the beauty of your garden, but to entice your feathered friends to visit you, is built of a light gray terra-cotta stone. It is the right height from the ground so that the birds may bathe and splash in care-free



Fig. 6



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Fig. 7

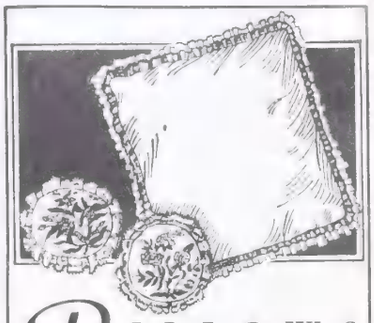
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Fig. 8

Mary Jackson Lee



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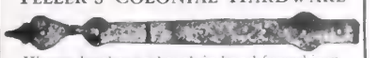
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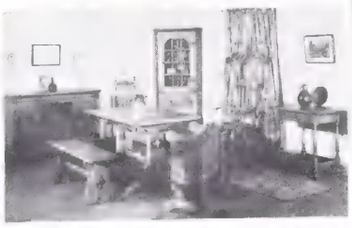
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BERLIN	17 hours
MUNICH	5 hours
VIENNA	12 hours
GENOA	5½ hours
ROME	13 hours
NAPLES	17 hours

SWITZERLAND
THE REST SEEKER'S DELIGHT

TRAVEL

CALENDAR FOR AUGUST

ENGLAND	
August 1	Royal Regattas and Yachting until the eighth, at Cowes, I. of W.
	Navy Week opens at Chatham; Ships of the Royal Navy open for inspection
August 6	Rush Bearing at Grasmere
August 18	Sheep Dog Trials at Rydal
GERMANY	
August 20	Third Week of Goethe Festival Plays opens at Weimar, also Musical Festival of the Liszt Association
ITALY	
August 16	Palio Races at Siena; seventeenth-century races in costume in the Piazza del Campo
NORWAY	
August 1	Last Day of the Midnight Sun at the North Cape
SCOTLAND	
August 12	Grouse Shooting begins
SPAIN	
August 25	Fête at Onteniente, Valencia, of 'Moors and Christians'
SWITZERLAND	
August 27 *and* 28	Flower Festival at Zurich
UNITED STATES	
August	Tenth Olympiad Art Exhibition and Olympic Games at Los Angeles, from July 30 to August 14
August 22	Robert E. Lee Memorial Week, White Sulphur Springs, West Virginia. Historical pageant

EUROPE, regardless of the extent to which it may be talked up or down, will always remain a place for adventuring when the days grow long and warm. For European travel must always be preceded, you see, by days and nights on an ocean liner.

New York is left behind in the heat of June. One day there is Fifth Avenue, heel-treading crowds, a large hotel, glittering pinnacle of the Chrysler Building in the sun — then flowers and messages and the importance of leave-taking; this time the thrill of being the one to go, and not the one to stay behind. Next day there are only sun and salt wind and the rhythmic swell of the sea.

After the second or third day out there is nothing in the world but water. America never was and England never will be, and the beginning and end of existence are the prow and stern of the great ship you are learning to know so intimately. Uncounted hours pass while you lean over the rail to watch the foam and spray, meditating on the courage it took to start out alone in a tiny speck of an airplane to cross an endless body of restless water. Thoughts and questions newly come into being are tossed out into space for an answer, and the winds bring them back to their origin, with the promise of wider vision and deeper understanding.

Days are made up of intervals between breakfast, morning bouillon, lunch, tea, dinner, and ten-o'clock supper. Nights are spent on deck watching the stars move slowly up and down. There is nothing to look at but the moods of the sea, and the same faces going nowhere at all. You learn why everyone's tale of a trip to Europe is mostly of acquaintances made on board, and why moonlight on the water is better than any moonlight on land.

You won't pretend to sleep the last night out, because no one else does. The moon is a broad path of silver and delirium — and it is still dark when you go below for breakfast.

The French coast is visible for the first time as you come up in the early dawn. The ocean ferry has delivered its cargo, and Paris lies ahead.

D. D.

DEEP down in 'the old city between the bridges,' as the mediæval part of Stockholm is called, lies 'Den Gyldene Freden' — 'The Golden Peace.' Give me, if you can, a better name for an ancient tavern. This glamorous restaurant is a haven for *gourmets* from many countries, but if you are eager to reach it, don't try to get there on foot. Ask one of Stockholm's well-mannered and handsomely uniformed taxi drivers, who always remind one of private chauffeurs, to take you there.

As soon as you leave the broad

TRAVEL

[*Continued from page* 428]

avenues of the modern city, the bustling squares and large parks, and enter the Stockholm that lies 'between the bridges,' you step three hundred years back and you feel pleasantly lost in an atmosphere of musty traditions and colorful history.

Here is narrow Österlånggatan, in the Middle Ages the principal shopping and residential thoroughfare of the capital, and at No. 51 you find the modest entrance to 'The Peace.' Were it not for the unmistakably authentic look of those massive stone blocks and the heavy brick walls that form the cellar (which you reach via a ridiculous little spiral staircase, also of solid granite), you might be tempted to praise the artistry and imagination of some prominent stage designer. It looks almost too perfect.

Then you discover that there is one more cellar, a finely arched room, reached by yet another stairway, and at last you sit in the bowels of the earth at your ample table with its brass and pewter candlesticks, and its gayly bordered doilies and napkins. You now have in prospect the best meal you ever tasted.

But even the perfection of the *smörgåsbord*, which is sheer manna, the ice-cold schnapps and the first glass of beer of gargantuan proportions, cannot make you forget the peculiar charm and mellowness of the place. In its earliest days it must have been a beer tavern, when Stockholm was a village and the trade guilds flourished. Now, after a varied history, it is the property of the Swedish Academy, the august body which annually awards the Nobel Prize for Literature. Donated to the Academy by the late Anders Zorn, Sweden's world-famous etcher, painter, and sculptor, the old-new restaurant has flourished and its fame has spread all over Europe.

These ruminations may have carried you through the delicious purée of fresh young nettles and the superb brill *à la Walewska*, and you are happily prepared for the roast partridge *en casserole*, fittingly called 'Lucullus,' and the famous salad Jona, *une spécialité de la maison*.

Don't ask for the combination. Just eat and marvel at so many tasty green things in one bowl. A *bombe* Sudanese, perhaps, or Albufera, to top off the meal, with which the wines have been Château Yquem, 1924, Chambertin, 1919, and a flawless port, Burmester, with the dessert.

At last your glass of Martell is drained and your third demi-tasse emptied. But even the check, which is delightfully reasonable, cannot break the spell that has spun its veil around you. Soon you find yourself outside this happy place, which is unlike anything you have ever seen. Above shine the stars, faintly, in the half-light of the late summer night. Modern Stockholm, with its jazz orchestras and night clubs, its department stores and banks and hotels, seems incredibly far away. All around you lean the tired-looking houses of the fifteenth and sixteenth centuries, their pointed gables reaching for the sky. A church bell chimes suddenly with authoritative precision. Here and there a lighted window plants a glowing square against the soft dusk. The cobbled street echoes fantastically under your modern British shoes. You look in vain for the night watchman with his pike and flickering lantern, telling you that all is well.

H. L.

WHEN the water gypsies go to Regent's Park they transform it into an exotic thing of color and movement. Regent's Park, known by Londoners and travelers as a place in which to rest and play, watch the animals in the Zoo and row a boat, is known by few to be the haunt of water gypsies. Yet if you are fortunate you will see them occasionally in the canal in their vividly colored, flat-bottomed barges, anchoring there for a few hours or days as they ply their way from London to Liverpool on the narrow towpath canals.

I went in search of them one sunny day last spring and found them chattering and busy in their newly painted boats. The older women wear sombre colors, but the young ones choose startling colors and adorn themselves with an abundance of cheap jewelry. The barges are brightly painted in reds and greens and yellows and have little flowering plants in the cabin windows. Washing day it was when I appeared, and each barge had its line of colored garments fluttering in the breeze. There were planks connecting some of the barges, on which the young girls crossed to visit and gossip with their neighbors. The men seemed quieter than the women, more serious. They sat in the sun, smoking, mending the ropes, carpentering.

For many generations the water gypsies have made their homes on these barges, carrying freight between London and Liverpool and living a life peculiarly separated from the rest of England. The canals coil slowly through town and country. They flow through hills in dark, musty tunnels, they are raised from one level to another by small locks, they wind through the dirty, commercial districts of busy cities, but mostly they flow through fresh green pasture land made fragrant with hawthorn hedges and skirt pretty little towns of thatch-roofed cottages and old-fashioned flower gardens. And the barges travel slowly, pulled by horses walking patiently along the towpaths.

R. D.



"What is it you see in the fire, Will, that takes your thoughts so far from me?" said Ann Hathaway (we will suppose) as she sat with her lover in the corner in the cottage at Stratford. And Shakespeare, with his heart full of love but his head full of imagery, found it easier to kiss his sweetheart than reply to her question.

Will you not come to Stratford and let Shakespeare the lover make Shakespeare the poet more real? Here at Stratford-on-Avon is the very cottage, here the very fireplace, and here the very ingle-nook where they sat together.

You'll understand Hamlet better and the Sonnets better if you go and sit where he sat and see about you what he saw. Come to Stratford-on-Avon. Travel from Euston Station, London.

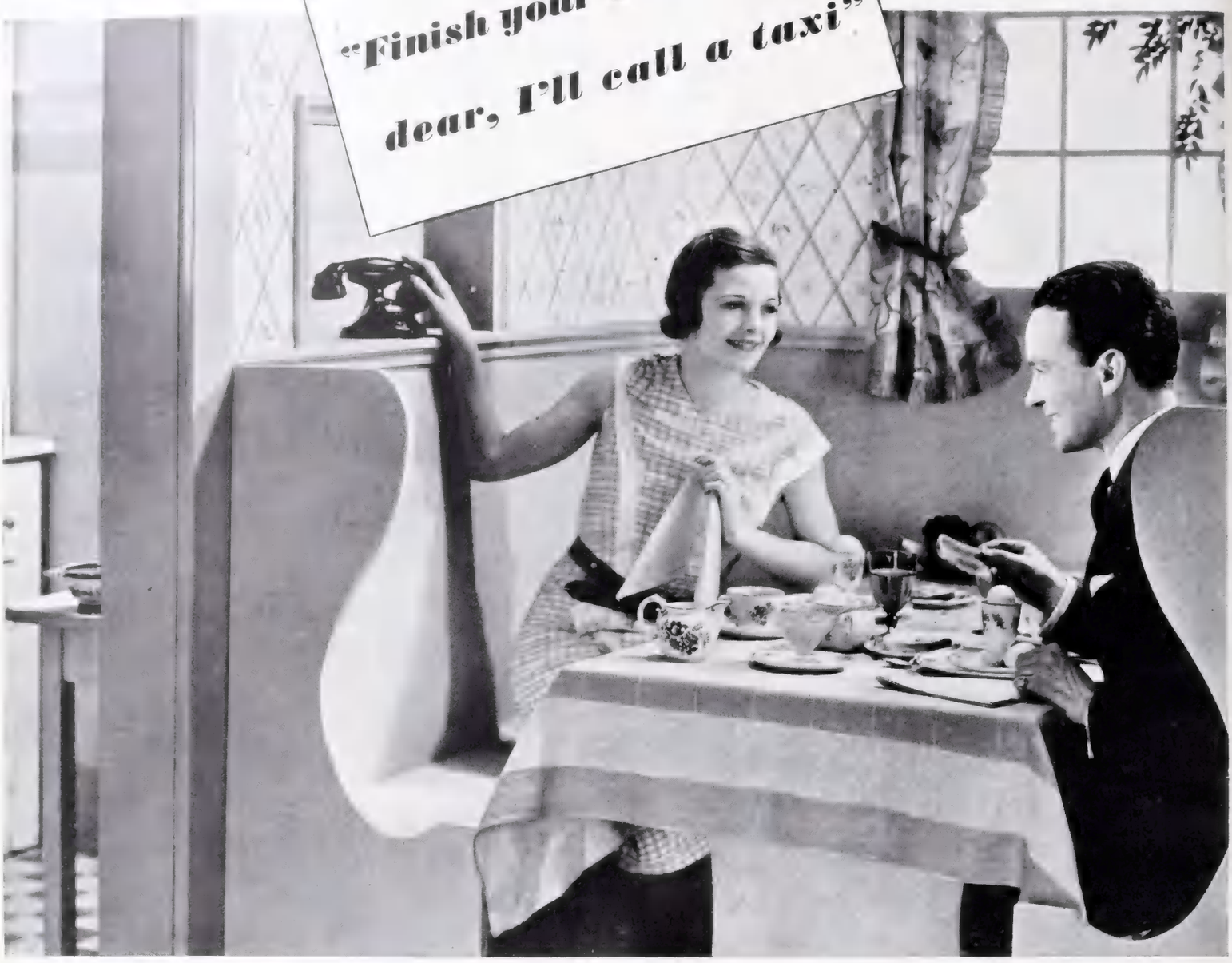
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But not only brides and grooms benefit by this convenience. *Any* home or apartment can be made more livable by having handy telephones at handy places. The local telephone company will help you plan your telephone arrangements, without charge. Just call the Business Office.

THE House Beautiful

JUNE 1932

NEXT MONTH

THE NEXT ISSUE is full of suggestions for summer living both inside the house and out. There will be, for instance, as the leading article, a description of a guest house on Cape Cod designed to look like the windmill characteristic of the locality. The use of ship-knee braces, billetheads, pilot wheel, and other woodwork salvaged from sailing craft, together with a plan that is entirely workable, results in a unique interior.

OUR SMALL-HOUSE COMPETITION this year yielded houses of every type, and four which are especially adapted for summer use are shown. These have attractive terraces and out-of-door living places, without which no summer house is complete, and exemplify the fact that, more and more, the space enclosing the house as well as that enclosed must be taken into consideration when planning the home.

IN ADDITION there are illustrations of a very small cabin or week-end house that has been built in Germany, and which proves that this type of shelter — this abode reduced to its simplest terms — need not be a Cinderella in architecture. The interiors especially demonstrate that a one-room house with a room that is living-, dining-, and sleeping-room can be furnished with as much style as can the mansion.

THERE ARE SEVERAL garden articles and pages of garden illustrations, and a page of suggestions for the flower room contributed by different New York decorators.

ANOTHER FEATURE presents the idea of a floating house for the summer and tells just what the expense of maintaining a cruiser for summer residence would be in terms of rent.

THE 'HOW TO DO IT' SECTION, which we are told is becoming more and more practical and helpful to those who want to be shown just how to achieve some of the effects pictured in the magazine, has an article on making a lamp shade which is so graphic that anyone can follow directions; an article on refinishing furniture, a subject of perennial interest; and one on inexpensive finishes for the inside of a summer camp which presents several new ideas.

IN *Shadows on the Rock*, Willa Cather puts into a few simple words a fundamental feeling about the home. Mme. Auclair, an early French settler in Quebec, realizes that death will soon be upon her. She is watching her daughter busying herself in the kitchen among the casseroles, and thinks 'fearfully of how much she was entrusting to that little shingled head; something so precious, so intangible; a feeling about life that had come down to her through so many centuries and that she had brought with her across the wastes of obliterating brutal ocean. The sense of our way — that was what she longed to leave with her daughter. She wanted to believe that when she herself was lying in this rude Canadian earth, life would go on almost unchanged in this room with its dear (and, to her, beautiful) objects; that the proprieties would be observed, all the little shades of feeling that make the common fine.'

Such feelings as Mme. Auclair herself had so zealously guarded, bred through generations, become in time an attitude toward life. They are the rocks on which civilization is built and from which we must borrow for our own structures if we would invest them with meaning. And unless we do so build, of what importance are those parts that are visible to the eye? They may be according to all the codes, may be allied to this or that style; they may be accurately copied or smartly adapted from the Early American, the Jacobean, or the Victorian, but unless they inhere in our mode of life, they are of to-day only. But place in this superficial setting some objects whose beauty is enduring, and that have in some way touched our own life; then the rightness of these things will be established and they will become the nucleus of a permanent structure, and the mind will be satisfied as well as the eye.

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No. 6

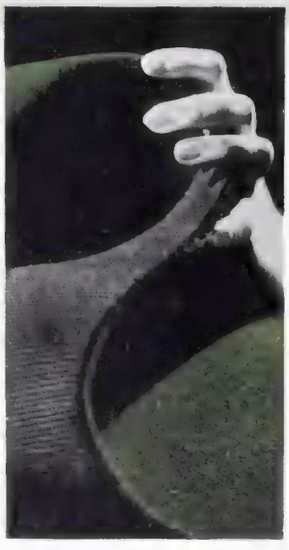


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NAME_____ STREET_____ CITY_____ STATE_____

HOUSE BEAUTIFUL

Style Notes

UMBRELLAS, once a symbol of Oriental royalty, have regained something of their former splendor in the smart, up-to-the-moment garden. One of these 'portable penthouses,' as Dr. Johnson called them, that would delight the heart of any African potentate has alternate sections of chartreuse yellow and emerald green with a bright blue 4″ cotton tasseled fringe inset in the seams. The edge is slightly scalloped and finished with a similar fringe of 9″ tassels, the head of each tassel being a 2″ emerald-green glass bead. Another umbrella equally conducive to royal envy has verdigris-blue panels seamed on each rib with 3″ bands of vermilion. The deep semicircular border is edged with the vermilion and finished with a 10″ knotted white cotton fringe.

GARDEN FURNITURE luxurious enough to invite even the most harassed business man to relax was recently ordered for a garden on Long Island. This furniture is of malacca cane enameled in dull black, with slip-cushion seats and backs of a dull red and black plaided waterproof fabric. Elegant, if less comfortable, is a set of furniture on the twenty-fourth-floor terrace of a New York apartment, of wrought iron in classic Roman style, with laurel-leaf border and urns painted in greens and yellows. The cushions are of a white ribbed waterproof fabric. As this fabric comes back to its pristine glory when washed with soap and water, it is not as extravagant as it sounds. The familiar Victorian iron furniture with vine pattern of curling stems, leaves, and clusters of grapes is being widely used, and is found painted almost any color.



FENCES in Victorian taste are for those who like to give a bit of romantic glamour to their garden. An amusing revival is an iron fence representing a hedge of calla lilies, with the flowers painted white and the leaves green This fence is used to shut off a terraced garden at one side of the house on a large estate. Another design dating from the same era has trailing grapevines with green leaves and purple grapes, making both an amusing and a practical barrier for lawn and garden.

BRACKETS for flowers and plants are becoming more and more popular for the porch and terrace and consequently there are many new ones on the market for this purpose. A most unusual one found in a lovely old patio in Spain has a 10″ ornamental wrought-iron disk of twining flowers and foliage, from which radiate arms, the ends forming rings to hold either clear green glass vases or red pottery bowls for flowers or vines. These brackets can either be hung in an archway, as the original was found hanging, or used flat against a wall. The copy of a wheel of an old well, over which the chain ran to raise or lower the buckets at its ends, has iron saucers in place of the buckets to hold pots of flowering plants. This wheel can be raised or lowered to suit your decorative scheme and to water the plants. A still more unusual bracket is a wrought-iron tree 8′ high with branches twisting and meandering to form a decorative patterned background, and with rings soldered in the branches to hold pots of flowers. This was used flat against a stucco wall and made a most effective background for red enameled furniture with gray and white plaid upholstery.

WHATEVER accessories may come and go, ash trays remain, and ingenuity has been stretched to the breaking point to find novel designs for these indispensable *bibelots*. The newest have just been developed by a clever decorator who has had lovely old Lowestoft punch bowls copied in miniature size with all the details carefully carried out. This same clever person was also fortunate enough to find, in the factory that had originally made them, the mould of the fair Josephine's Sèvres bouillon cups. The cup was in the form of a swan with arched head and neck forming the handle. They were made of white porcelain, the head and body of dull gold leaf, the wings of beautifully modeled white dull-glazed china, and the inside of the cups of highly burnished gold leaf. These have been copied in miniature for ash trays, to which they make a unique contribution.

WE no longer need to be persuaded of the desirability of a summer *décor* as well as a winter one for our rooms. We are convinced of the need for gayer and cooler color schemes for the long warm days and make our plans accordingly. Floors, especially, need simplifying and brightening. For a breakfast-room, there is green and yellow inlaid rubber tiling with a black centre and a conventionalized floral border. Waxed, this floor gives a delightful illusion of coolness to the room. Fibre rugs and matting also have risen to the occasion and are no longer our old familiar friends in dull green or natural color, but, aided and abetted by a well-known decorator, are blossoming out in blues, greens, hennas, yellows, and violets, both for summer bedrooms and for garden rooms. These accommodatingly come either all in one tone, or combined in various colored stripes or squares to make a more extreme modern treatment.

Edison Studio



New England Architecture Modified by Texas Climate

Family traditions and a collection of Early American furniture dictated a type of architecture associated with the Colonies, but this has been significantly modified by new living conditions, the site, and the climate. Further views of this house belonging to W. T. Carter, Jr., and designed by John F. Staub, Architect, are shown on pages 439 *to* 441

THE HOUSE BEAUTIFUL

BUILDING : PLANTING : FURNISHING



LOCAL COLOR ON THE MAINE COAST

The Summer Home of Richard C. Paine at Moose Island Bar, Mount Desert

BY CHRISTINE FERRY

NESTLING like a brooding gull upon a low stretch of shingle beach jutting outward into Blue Hill Bay, not far from Southwest Harbor, a low, gray dwelling faces the ocean, which, at high tide, dashes against a low sea wall within a few feet of the front door.

Compact, simple in outline, and sturdily constructed to withstand the onslaught of the elements, after the manner of the traditional Maine fisherman's house, this summer home of Mr. Richard C. Paine is perfectly suited to its environment and so arranged as to meet adequately all the conditions of life in a somewhat primitive way—if this adjective can be used when the owner's yacht rides at anchor in the shelter of the bar and an automobile waits his pleasure for a trip to a neighboring village.

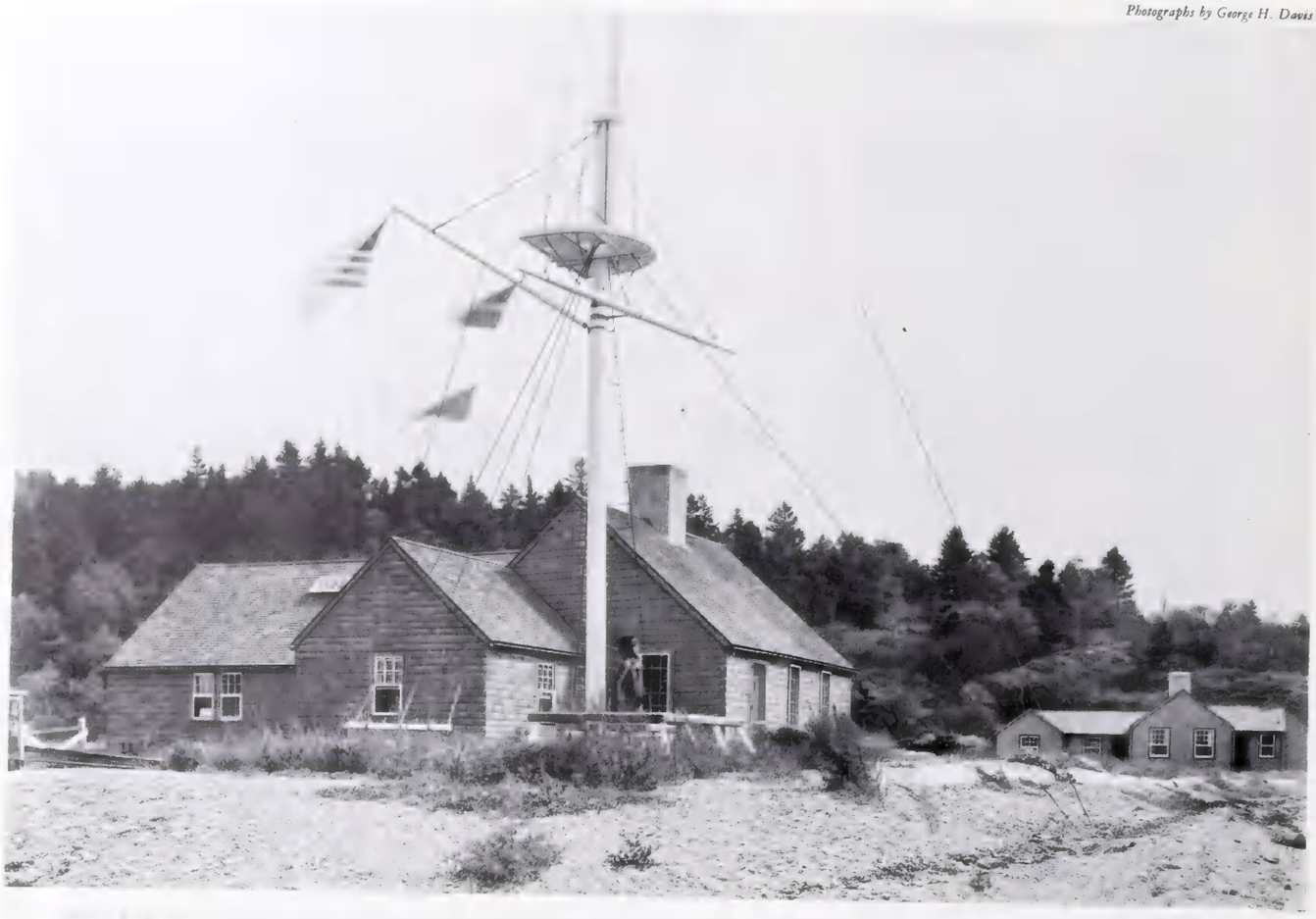
Although developed during the past few years, the house already seems to have become one with the ground upon which it is erected, even the gnarled and twisted lilac bushes giving the appearance of having weathered the storms of many years in their present location. Grasses and toadstools are growing between the flagstones of the small terrace before the front door, and clumps of old-fashioned garden flowers, coaxed into luxurious bloom in the shelter of a low stone wall, add to the hominess of the setting.

Aside from this wee garden and a grassy patch along one side of the house, grown in soil introduced since the construction of the house, no effort has been made to cultivate the land, and beach plants of various sorts have very properly been left to flourish as they will.

Shingles, 'weathered' to the butts in gray stain before being applied, cover the side walls of the house; window sash, screen frames, and chimney are white; and even the screening itself has become whitened by the action of the salty atmosphere, so that it blends with the weathered appearance of the exterior. Blue-green doors provide a nice touch of color contrast, and they, too, have been so grayed by atmospheric conditions as to be in character with the rest of the finish.

A living-room of generous proportions, with windows on three sides which slide into the walls when they are opened, extends across the front of the house from end to end and amply provides for all the needs of social and

Photographs by George H. Davis



This low gray-shingled house, with guest house beyond, faces the ocean, which at high tide dashes against a sea wall within a few feet of the front door. Roger Griswold, Architect, in association with Little & Russell, Architects



The signal mast, correctly rigged, and the life-size figurehead salvaged from an old down-east sailing ship, first attract the attention of the visitor



In the living-room, which has walls and ceiling of wide pine planks treated until they have the color of a warm honey-brown, is furniture of simple lines and comfortable proportions. Notice especially the capacious built-in settee which faces the fireplace





In the guest-house living-room, the fireplace has an ornamentation of old Austrian iron

family life. Centred on the inside wall of the living-room is a roomy fireplace, about which a sizable group can gather without in the least interfering with activities incidental to dining which may be going on about the table at one end of the room. Everything has been planned for comfort and convenience.

At one side a doorway leads to the master's bedroom, which occupies a low wing at one end of the main house. Extending to the rear is a second wing, with a ridge somewhat lower than that of the body of the house, in which boats are housed during the winter — an arrangement which permits the owner, at the close of the season, to turn his face cityward with the satisfaction of knowing that everything is snugly housed under one cover.

Connecting as it does with the main house, this wing expands the living accommodations, and one can think of nothing more delightful during a rainy spell than to sit sheltered inside the big open doors, watching the squalls scudding across the water toward the distant hills and listening to the patter of raindrops on the roof. Along the side walls of the boat wing are simply constructed two-tier bunks, which provide sleeping accommodations for the younger members of the family or an overflow of guests. Against another wall is a regular carpenter's work bench, the delight of every man and boy who likes to build things, a tool closet, and the hundred and one utensils needed in the care of the boats and the general upkeep of a country place. Here also is stored the wood for the fireplace, and the spacious floor provides an ample playground for the children in rainy weather.

Near at hand is a guest house, with much the same exterior finish as the one occupied by the owner, which provides for service quarters as well as living-room, kitchen, dining alcove, and sleeping accommodations for a sizable house party.

Midway along the beach between the two houses is a simply constructed cement swimming tank, piped in such a manner that it fills with the incoming tide. Merely by turning a valve, the inrush of the ocean may be shut off, when the tank is full, and the water left to warm in the sun. To empty the tank, it is only necessary to open the valve at low tide and the water drains out through the same pipe by which it entered.

Perhaps the first thing to attract the attention of the stranger upon his arrival is the signal mast with slender, tapering topmast towering high above the roof of the low house, ensign and pennants flying, as if aboard ship. It is most surprising to see this nautical structure in a landsman's dooryard, and one expects to find nothing less than a retired sea captain domiciled at its base. The life-size figurehead at the foot of the mast was salvaged from some old down-east sailing ship which was wrecked eighty-odd years ago in the Bay of Fundy. Its pedestal and the rail around the little poop deck are supported on balusters from the quarter rail of another vessel.

Even the most finicky of old salts can find nothing to criticize in the rigging and construction of this signal mast. The proportions of lowermast, topmast, gaff, and the construction of the maintop platform over crosstrees and trestletrees were designed in accordance with the rules used years ago in the building of seagoing vessels. The standing rigging was made by a rigger in Thomaston, once one of the foremost shipbuilding towns in the State of Maine, and the cranse which holds the signal yard and the other ironwork was forged (*Continued on page* 480)



The bedrooms in the guest house are simply furnished with unfinished wood pieces and are made gay with Czechoslovakian embroidered spreads and hangings

Photographs by Edison Studio

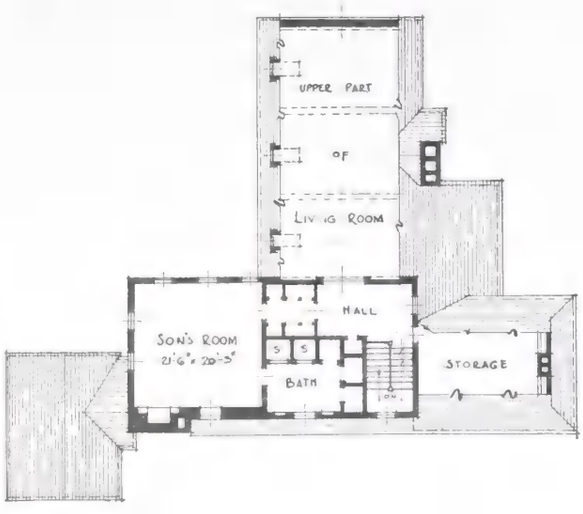


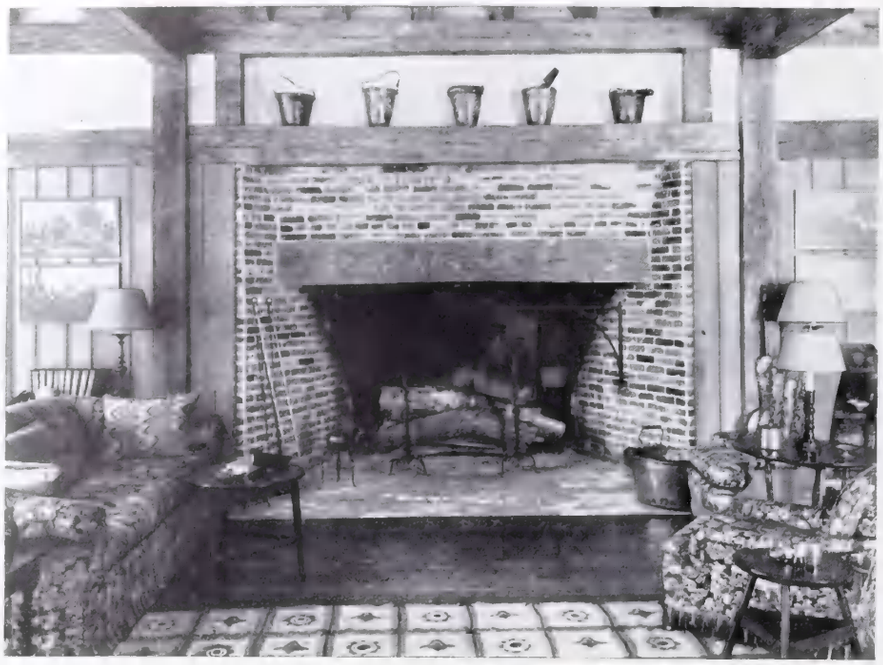
THE HOUSE OF W. T. CARTER, JR., IN HOUSTON

JOHN F. STAUB, ARCHITECT

Walls of native stone and brick whitewashed, roof of split-wood shingles weathered, shutters and door of moss green glazed with natural wood color, characterize this house. The living-room has two French doors opening on to a terrace on the south side, making a cross draft in this room and also in the master's bedroom. Awarded Honorable Mention in our 1931 Competition







The living-room is entered by a double stairway from the hall. It has exposed framing timbers of hewn oak weathered and waxed, and the attractive fireplace pictured above. The timbered opening in the gable on the second floor makes a musician's balcony of the second floor hall







In the guestroom the walls are covered with a fabric of modern design depicting shooting scenes in red, brown, and black. This fabric is brought over the windows to form a valance. In the taproom, whose shelves hold a rare collection of pewter and Toby jugs, are curtains of red and oyster white, and red hooked rug of modern design. McMillen, Inc., Decorators



Into a small alcove off this card room a miniature stage is built which may be used for cinema or amateur theatricals. The moving-picture screen is a regulation model on a roller frame, which closes into a small box when not in use. The projection machinery is enclosed in a pair of small commodes at the rear of the room. Courtesy of B. Altman

CINEMA ROOMS REVIVE THE INTIMATE THEATRE

As the Scene of our Entertainment shifts more to the Home, Playrooms become more important

BY
ELIZABETH MacRAE BOYKIN

PLEASANTLY reminiscent of charades, amateur theatricals, and stereopticons, of the little private theatres one comes upon unexpectedly in old châteaux, villas, and castles through Europe, are the cinema rooms that several alert decorators have recently designed as settings for home moving pictures.

Miniature and informal versions of the cinema are made possible by the development of practical equipment for taking and projecting moving pictures by the layman. The gay makeshift of portable equipment rigged up in the library or dining-room is being replaced by cinema apparatus that is made a decorative part of a recreation room which may be a light-hearted game room or a dignified French salon; whether its decorative motif be contemporary or traditional, it reflects most faithfully the modern trend to home entertainment.

A cinema room that is also a game room has been recently designed by Donald Deskey, who has developed ingenious furnishings that clear themselves away, leaving the floor free for each separate unit of entertainment. A metal frame projection screen operates on a roller, behind which is a storage compartment for a compact folding ping-pong table, made of aluminum to be light in weight and easily portable. A floor tennis court is laid out in the linoleum pattern, and directly above it there is a ceiling panel of ground glass through which the room is indirectly illuminated. Bridge tables and chairs of aluminum are made to be stowed away in wall panels and under the built-in sofas when not in use for games or movies. Specially wired radio connections, sound synchronization for the films, television units, and a built-in phonograph are among the mechanical attractions of the room. In the rear of the room, where the operator stands at the projection machine, all control mechanism for lights and sound, as well as for the moving-picture apparatus and ventilators, is within convenient reach.

A refreshment unit in the corner assumes the form of a popular over-the-counter lunch or soda fountain, which is being welcomed into polite society now that such homely things as fried eggs and country sausage have become the most chic of midnight-supper menus. The electric gadgets beneath this vermilion counter top are designed to accommodate the host who has a special recipe of his own that he

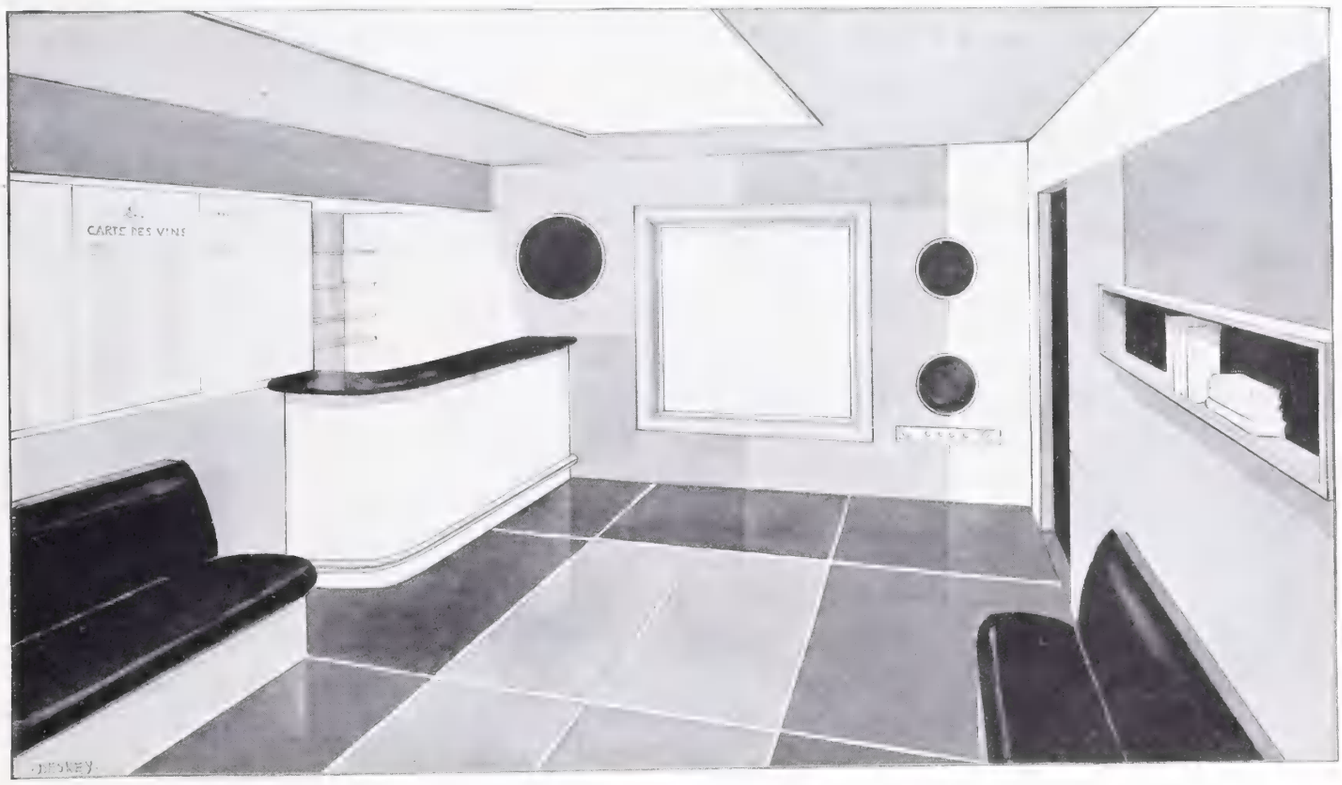
prepares and serves according to the best quick-lunch traditions. The walls along this side of the room are decorated with menus, bills of fare, and wine cards collected from famous cafés and restaurants over the world.

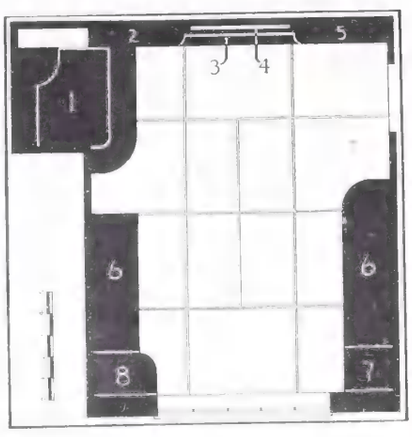
The color theme of the room is established by the three shades of gray with white dividing strips repeated in the linoleum floor and in the micarta walls. Ultramarine-blue permatex covers the seats of the two sofas and the aluminum chairs, while the door and the formica top of the counter are vermilion, the cinema screen frame of aluminum. A very smart room indeed is this in which to reel off movie débuts and star performances or to relive old times and good times recorded with simple, small moving-picture cameras.

In quite a different mood is a little cinema room of French influence planned for versatile usefulness. An alcove recess in the end of the room is designed as a miniature stage. A back drop of dark red velvet and front curtains of the same velvet drawn with gold cords make the stage useful for amateur theatricals as well as for movies. A regulation type of cinema screen is provided; this is a roller model that has its own box and frame and stands on a table which is placed on the stage. For amateur theatricals the curtains in the archway may be drawn back and forth in a very professional manner, and behind the rear draperies there is room to pass. In the wings on either side of the stage there are small dressing-rooms for performers.

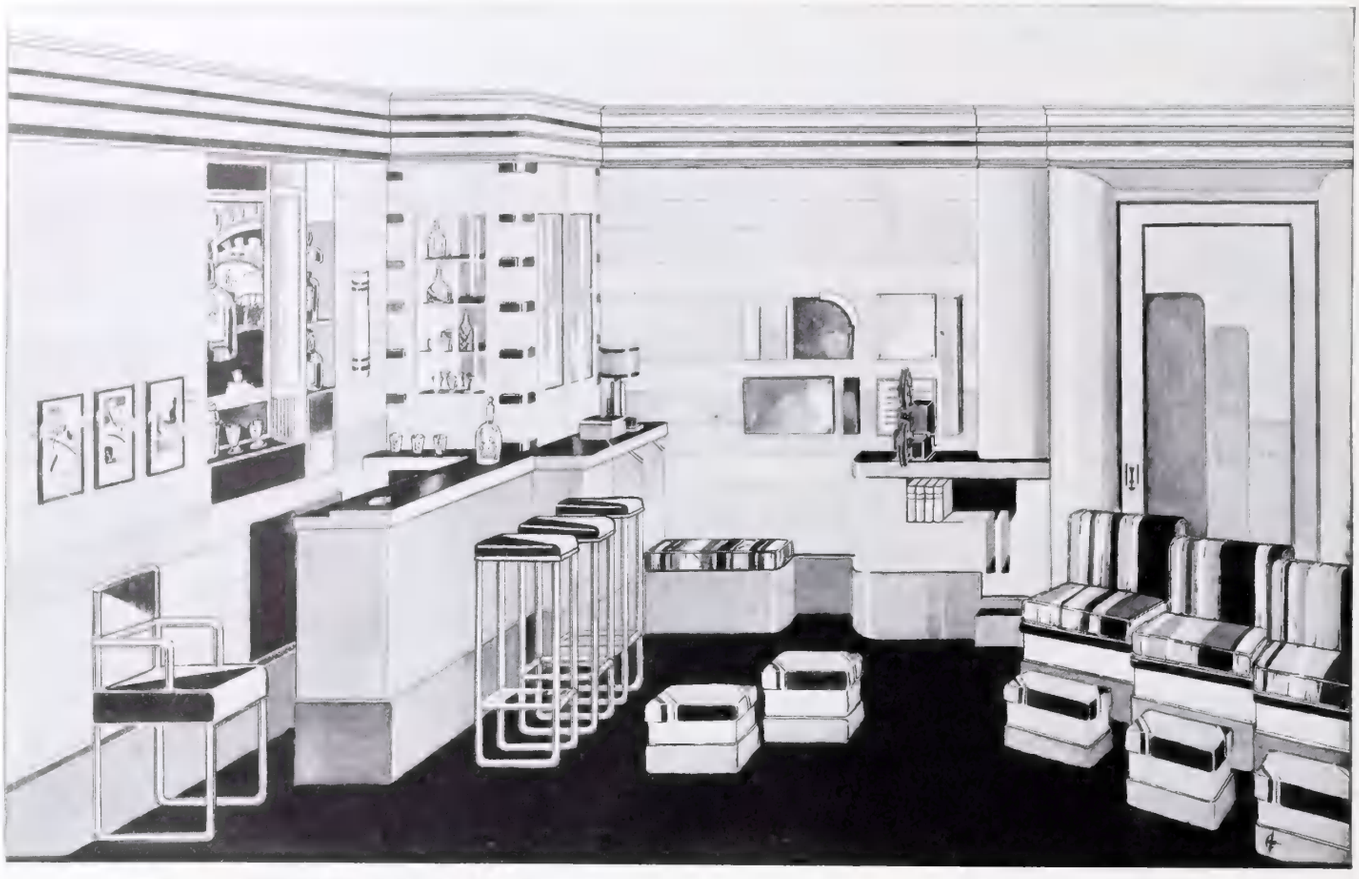
Between dramatic hours this little theatre is a cardroom that accommodates three tables for bridge or backgammon. The tables are drop-leaf models in satinwood, which is also used for the chairs and the decorative pedestals placed on either side of the stage.

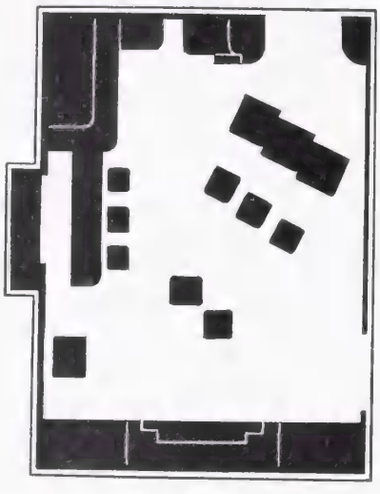
Extremely simple and rather formal is a cinema room for a basement space designed by Paul Baumgarten; in decoration the design interprets early nineteenth-century details in a rather modern mood. Off-white walls have





Very shipshape is the effect of this cinema-television game room designed by Donald Deskey. The two round disks to the right of the projection screen are the two television units, while the one to the left is for sound synchronization of the pictures. An aluminum ping-pong table of folding construction fits in behind the screen. Folding chairs for the audience are also of aluminum and fit in under the two built-in sofas along the walls





A casual audience will settle itself informally about this jovial cinema room designed by Dana Stuart Cole. The projection machine slides into the columnar cabinet on the right when not in use. The ventilating apparatus, operator's light, and film-can storage compartments are all worked into an interesting mechanical decorative motif on the back wall

rope cording of red to replace a moulding and to outline the door frames. A pair of red and black masks are hung above each door. Floors of black, white, and gray rubber are laid in rays from the stage, with a green scallop accenting the base of the stage. Chairs with red lacquer frames are upholstered in white gazelle skin and spaced at interesting intervals. The silver projection screen makes an interesting color contrast.

The ceiling and the wings on either side of the stage are constructed of black lacquered frames covered in Chinese rice paper, through which the room is lighted indirectly. Structural details of the room add immeasurably to its usefulness. The side wings turn forward and form a complete window that screens the stage when the room is to be used for cards or dancing. Then, by turning the wings again, they can be shifted to meet at the back of the stage so that there is room to pass behind them — an important consideration for theatricals. Another shift of the stage floor, which is on a special carriage, pulls it up on a carrier to turn over the boxwood hedge and form a refreshment counter or bar. A door to the right of the stage leads into a kitchenette completely equipped for serving a large number of guests. A door to the left opens into a small dressing-room, providing, besides, storage space for bridge tables and extra chairs.

A jovial casual cinema room is one planned by Dana Stuart Cole in a modern design built around a color scheme of black, shades of pale green, Monel metal, and an accent

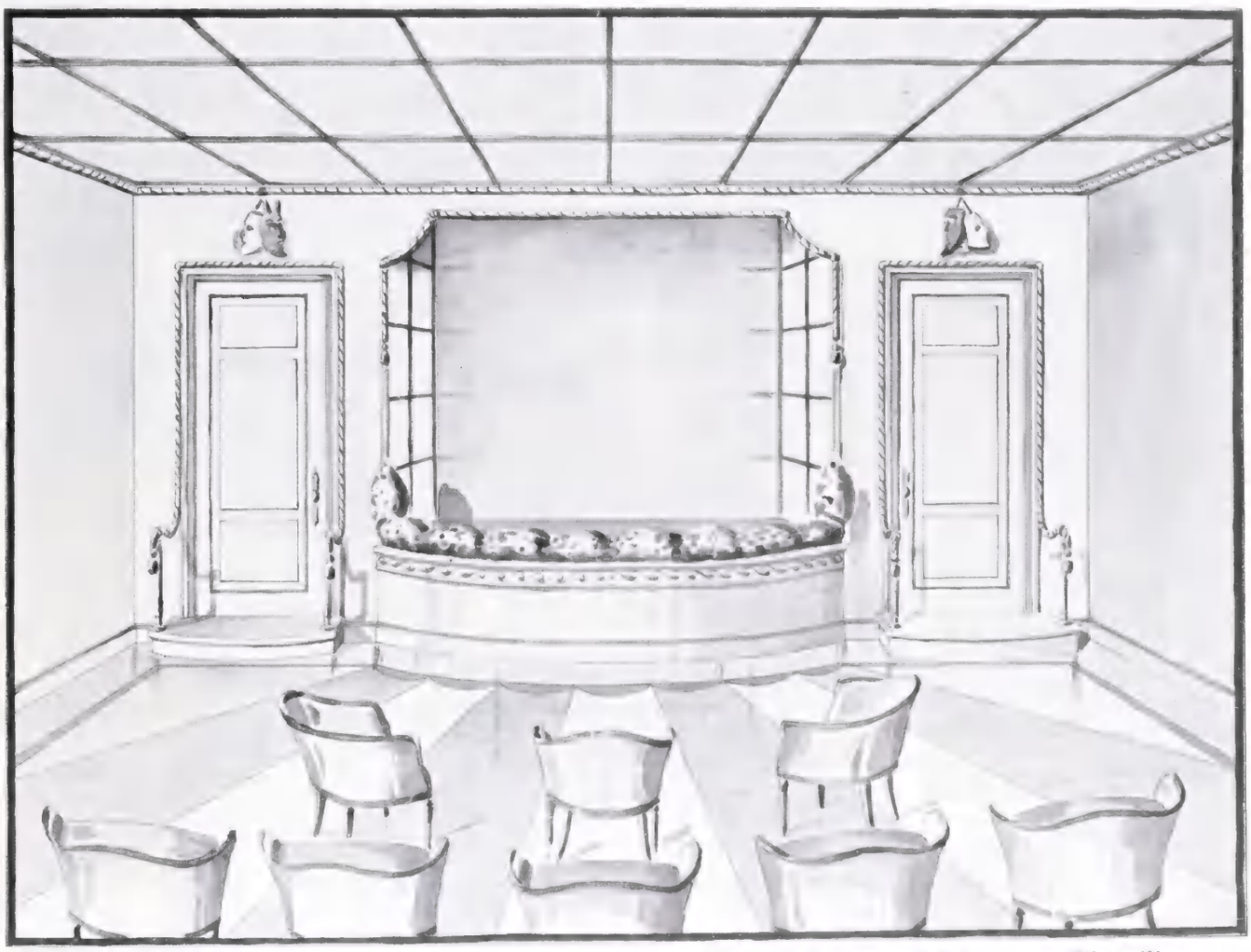
of orange. The projection screen of silvery white is set in a square frame of stepped-back elevations in black, pale green, and Monel metal. On one side there is a radio, on the others sound synchronization apparatus, and on each side a trophy case. At the opposite end of the room the projection machine stands on a cabinet built in for it and slides on a roller into a columnar compartment when not in use. On the wall behind the machine are a ventilator, light controls, and storage compartments for films, all set in a mechanical decorative motif that is very pleasing.

Ingenious seating facilities are provided, including three armless upholstered chairs which fit together to make a sofa or separate to make chairs for spectators. Three hassocks that can be stored under the chairs make auxiliary seats when needed, and two other hassocks come out of a wall cabinet. Three tall lunch-counter stools are made with sliding-rod bases so that they can be shoved down to regular chair height. All the upholstery is in a striped leather material of black, white, light green, and orange. The floor is of black waxed linoleum that makes an excellent surface for dancing. The soda-fountain counter or bar has a sophisticated design, but it is equipped very practically with electric hot plate, electric refrigerator, a dumb-waiter, and storage space. When not in use the entire unit shifts back against the wall and sliding doors drop down over the open shelves.

A cinema room built in a very small space — for only two seats in a row — was designed by a modern artist with a sloping floor, a round screen, and a set-back shelf along one side to hold ash trays and smoking things.

Another cinema room, designed by James Amster, suggests a little sitting-room of Louis XV design. Softly faded colors and light graceful chairs, small commodes for equipment, and a silver screen curtained by wide folds of damask draperies looped to hang to the floor create a delightful ensemble. This same decorator planned a cinema room of Directoire feeling, with benches that draw out of the wall, and a wall panel that swings open to reveal the screen; at other times the room serves for bridge or tea.

A dramatic spot for a tranquil household is an engrossing thing to plan. As the scene of our entertainment shifts more and more to the home, the layout of rooms for games and cinema becomes increasingly more important in domestic geography.



A more formal cinema room is this one by Paul Baumgarten, of William Baumgarten & Company. The ceilings and stage wings are of black lacquered frames paneled with Chinese rice paper through which the room is indirectly illuminated. The walls are off-white, the chairs have red lacquered frames and white gazelle-skin upholstery

This equipment for the spring picnic includes a folding table with attached seats, an unbreakable vacuum bottle, enameled cups and plates, an Adirondack camp grate, waterproof cushion, frying pan with folding handle, long-handled fork, and aluminum spoon and tongs. All objects shown by courtesy of Stern Brothers and Abercrombie & Fitch Company

Photographs by Dana B. Merrill



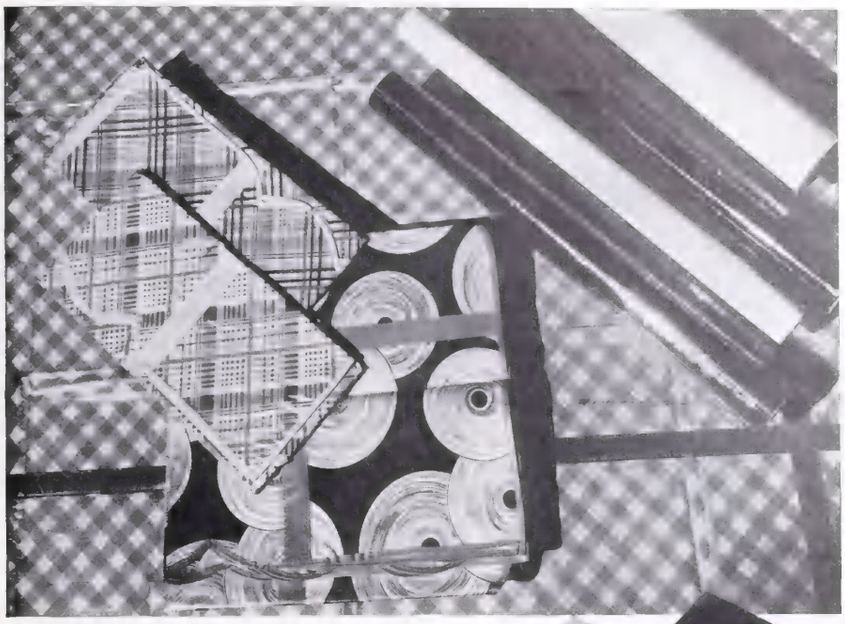
FOR A SEASON OF PICNICS

BY DOROTHY STACEY BROWN

As a nation we are such enthusiastic picnickers that forgotten snowdrifts still lie in fence corners and the darker places of the woods when we sally out with basket and vacuum bottle for the first outing of the season. Not that the state of the weather matters particularly, our zeal for getting back to nature has inspired clever people to invent picnic accessories for every possible occasion, so that even if we wanted to go out in the dead of winter and fry bacon and eggs in a snowbank it could be done with a reasonable amount of comfort.

Perhaps few of us go to such lengths as this, but there is a thrill about early excursions, even though the ground is damp and the uncertain temper of the weather calls for special preparations. A new picnic set that folds into suitcase form for carrying, but expands into a solid and comfortable table with four seats, turns the most difficult spot into a picnic ground; it weighs thirty-one pounds, but takes up very little space in a motor. A lighter and less-expensive affair of card-table size folds away into a bundle 30″ x 5″ x 4″ in size, and another which folds instead of rolling has a covering of washable woven-stripe canvas — a gay background for the picnic feast without need of a cloth.

If simpler equipment is preferred, a supply of flat, waterproof cushions will guard against dampness, and the meal may be spread on one of the crackless, stainless, dull-



Oilcloth luncheon sets, red, white, and blue cellophane, and colored oil paper make a gay setting for a picnic

For the summer picnic, there are suggested below: an auto ice box that fits on the running board, an auto café jar whose two compartments will keep food either hot or cold for hours, a refrigerator basket with air-tight metal lining, and paper plates and cups which have this season a new stiffness and smooth finish



surfaced oilcloth luncheon cloths whose attractive patterns and colors make them an ideal choice for such an occasion.

Though the true lover of the out-of-doors likes to cook his picnic meal on the spot, the difficulty in the early season of the year of finding a dry place to build the fire and wood that will burn often makes it wiser to do the cooking at home, even though the Boy Scouts of the family may scoff at such a 'tenderfoot' way of doing things. Steaming hot coffee or soup ready in a vacuum bottle seems doubly welcome when there is an unexpected chill in the spring air. There is a wide choice in bottles and jars of this kind, and one should buy carefully so as to be sure of having containers large enough, but not too heavy to carry. The quart size in the unbreakable thermos bottle is usually a good choice.

There is a new electric cooker which will produce hot food in perfect condition whenever we are ready for it. Large enough to cook a meal for five or six persons, it roasts, broils, steams, bakes, or boils; after being attached to the house socket for an hour or so, the cooker, which looks like a large vacuum jar, may be placed in the car, and by the time the picnic ground is reached the meal is ready to serve. As the cooker is equally good for home use, and will prevent an overheated kitchen in hot weather, it is no extravagance to have it ready for picnics.

For those who think that a cool-weather picnic is incomplete without a juicy, freshly broiled steak, there is a charcoal broiler, consisting of a grill and a pan for the coals, which is easily carried in the car and produces a steak grilled to the taste of an epicure. Or if a small stove for boiling water, frying meat, and so forth, is needed, the familiar little camp type which burns gasoline is light to carry and folds compactly.

Picnickers have been finding that plates, cups and saucers, and tumblers of the new unshatterable beetleware in bright colors are as pleasant and attractive to use as china, though much less fragile and very light to carry. Many fitted picnic kits now use it instead of the rather uninteresting enamelware, and some vacuum bottles conceal four colored beetleware cups inside the cap.

In the dog days, when heat and humidity combine to torment us, an excursion to the nearest lake or woods with a well-packed picnic basket is an unfailing way of escape. Such an outing, especially if it is (*Continued on page* 484)



For the meal out of doors in the autumn there are: the picnic kit shown above, the beetleware cups and plates, the telescope roll-up table, the camp cookstove, and the various small implements that make picnicking a pleasure instead of a nuisance



This English embroidery of the early seventeenth century shows a panel of petit point in a variety of colors. These motifs were subsequently used on early foot cloths or rugs. Courtesy of the Metropolitan Museum of Art

FLOWERS ON THE FLOOR

A Peculiar Heritage of the Anglo-Saxon Race

BY ELIZABETH WAUGH

FLORAL design is as old as history, and yet many otherwise well-informed persons associate it exclusively with the somewhat flagrant magnificence of Louis XIV. They feel a little uncomfortable in the presence of floral decoration, as if it were in questionable taste. When the famous Louis's were forced to abandon their flower-bedecked palaces, apparently only Victorian ladies, as depicted by Godey, exploited the decorative possibilities of blossoms. We today, the grandchildren of these ladies or the great-great-grandchildren of monarchial France, look upon the taste of our ancestors with somewhat unsympathetic eyes.

In the first part of the present century we distrusted all that was Victorian, as in the later part of the nineteenth century all that pertained to the ancient régime in France was anathema. Innocent and graceful floral wreaths felt the weight of our displeasure first because their suggested perfume recalled the licentious pleasures of the French court, and, later, paradoxically because these wreaths had an odor or sanctity which reminded us too strongly of Victorian restraints!

Surely we have been unjust, for floral ornament appears in the dawn of history and reappears in all epochs and among most of the peoples of the civilized world — the only notable exception being the Mohammedans and the ancient Hebrews, whose religion forbade them to make images or likenesses of anything 'in heaven above or in the earth beneath.'

One can seldom, in this day of research, write with authority or the sanction of the best opinion on the beginning of anything, and certainly not on the first use of natural forms in ornament, which, at least according to Sir George Birdwood's theory of the knop-and-flower pattern, goes back to the Garden of Eden, or more precisely to the Valley of the Euphrates and Ur of the Chaldees, where history began.

Following flowers through the ages, we note that the earliest carvings of the Assyrians and Egyptians show almost realistic lotus flowers and beautifully conventionalized papyrus. We see, then, without proceeding further, that floral design was not originated by a gay French monarch in the eighteenth century. It would be more accurate to attribute it to Adam — Adam in collaboration with Eve.

In considering briefly the history of nature in ornament, two aspects at once present themselves — namely, man's adaptation of the flora immediately surrounding him, and his development of traditional conventionalized floral forms. To illustrate the latter we may mention the Assyrian and Ninevite conventions for pineapples with their leaves, which, themselves derived from earlier Egyptian sources, became the motifs for the Thyrsus, or the Wand of



A bedspread of the period of William and Mary of white twilled ground, with a design, Persian in character, embroidered in crewelwork. These motifs were later adapted by English rug weavers. Courtesy of the Metropolitan Museum of Art

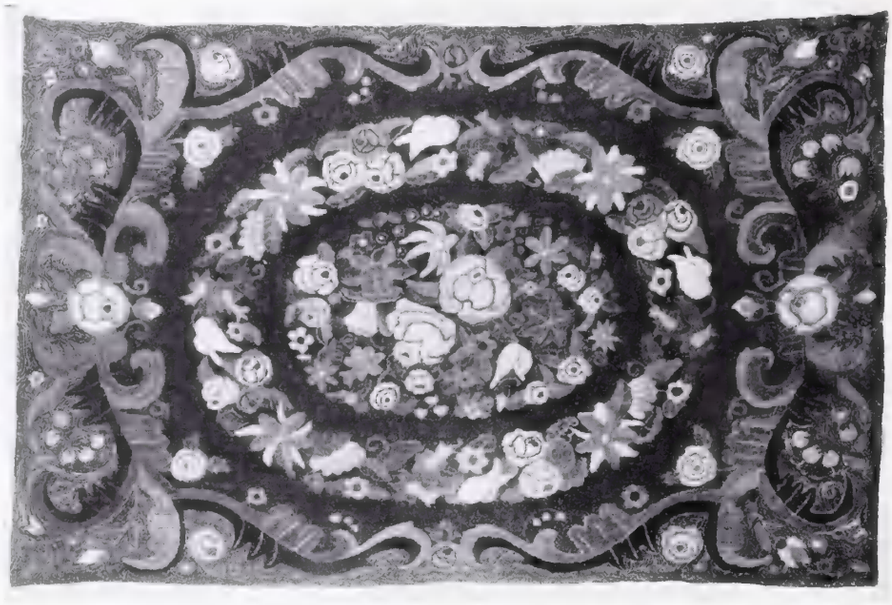
Bacchus, and later evolved, though modified by Persian influence, into the famous fir-cone motifs of the Gothic and Renaissance periods.

The scroll, or foliated, stem is another striking example of the traditional evolution of a natural form conventionalized by various races and during many epochs. For example we see the Greek honeysuckle pattern, originally little more than a curve suggesting the natural swing of the designer's wrist, evolve into one of the most insistent of all the motifs which appear throughout the history of design — the foliated scroll. It is found all over the earth and in most periods. We see the scroll in the Fiji Islands, in Persian textiles, and in Greek and Roman ornament it is reincarnated as the acanthus leaf and stem. It recurs in Renaissance velvets, in Gothic cathedrals, on Chinese porcelains, and in modern rug designs. The scroll is a universal design whose persistence perhaps confirms the theory of the common druidical belief of our ancestors, for its curves never entirely depart from their branchlike form.

While the scroll itself is a traditional form, the leaves and flowers which are made to grow upon it serve to illustrate nature in ornament, or man's adaptation of the natural forms surrounding him. We see the Greeks foliating scrolls with acanthus, olive, and bay leaves, while Northern Europeans used oak leaves and acorns; Persians decorated arabesques with their native irises and daisies; the Chinese used peonies, asters, and chrysanthemums, inducing the foliage of these flowers to follow the familiar spiral.

Each nationality in its artistic expression shows the influence of the flowers which grew in the land. Even the Mohammedan prohibition against the representation of natural forms could not be strictly enforced. The resulting arabesques and complicated lattices suggest inevitably the growth of vines or the tracery of branches. At times these so-called conventional forms appear to change before our eyes from a collection of hieroglyphics into a realistic representation of a tropical jungle.

Peter A. Juley & Son



In India, where this prohibition did not exist, the textiles and carvings show date palms growing amid luxuriant foliage and tropical flowers. The Persians sprinkled their leaf forms with representations of the flowers like those which grew in Omar's garden. Vine leaves — for where there is to be wine there must first be grapes — grew in many countries and were accordingly represented in their national design. So on infinitely; pomegranates cover silks from Granada and English daisies decorate English chintzes.

So far we have been considering the history of design in general, as a very brief summary of the subject as a whole is essential to the comprehension of rug and carpet design.

It is interesting here to note that rugs or carpets were not in general use in England until after Elizabeth's time. In mediæval England and France, castle walls were hung with magnificent woolen tapestries, but the stone floors were bare or covered with rushes.

At a later epoch pelts with fur covered the floors, and still later 'foote-cloths,' or rugs, as we of to-day understand them, were used by lords and ladies of the highest degree.

Perhaps the first woman who

International



This modern hand-hooked rug exemplifies the finest traditions of our most important American folk art. Note that many of the elements of the design represent the earliest traditions of the Anglo-Saxon race. Courtesy of the Hooked Rug Shop

A fine type of French Provincial design in fine-quality axminster carpet. This lovely rug, designed to harmonize with French Provincial interiors, is equally at home in eighteenth-century English and American ensembles. Courtesy of the Bigelow-Sanford Carpet Company, Inc.



In this eighteenth-century room with Adam furniture a needlepoint rug is used which is a copy of an antique piece in the Kensington Museum of London. This has small designs of fruit, flowers, and birds on a centre panel of dark blue-green, and a delicate floral scroll on a salmon-rose border. Courtesy of W. & J. Sloane

This carpet of the French Empire has a design that is characteristic of both the famous Aubusson and the Savonnerie rugs. Courtesy of the Metropolitan Museum of Art

rebelled against putting her foot on the cold stone floor initiated the use of the rug. If one imagines living in a vast stone castle heated only in spots by fireplaces, and if one supposes it to be a rainy, windy January day in Northern England, it will not be hard to understand the motive of our imaginary lady who ordered her maid to pull an old tapestry off the wall and spread it on the floor for her to step out of bed upon. Perhaps in this way another luxury came to be considered a necessity and tapestries were woven especially for use upon the floor.

In making designs for these first tapestry rugs certain changes and modifications of design suggested themselves. Large human figures could not be seen to advantage spread upon the floor, whereas the flowered foregrounds of the tapestries were especially adaptable to this new position. Conventionalized arrangements of these floral foregrounds not only appealed to his sense of correct form, but they recalled to the designer the enamel-like beauty of sunny meadows. Thus cold stone floors were, in winter, covered by the woolen likeness of the vanished bloom of summer.

Who has not been charmed by the flowerettes which bloom so realistically under the feet of the tapestry knights and ladies? What would remain of Botticelli's 'Spring' if there were no flowers in the grass? We of succeeding generations rejoice in the beauty of English May as preserved by the mediæval loom or embroidery frame. Then, as now, Britons were glad when Shakespeare's 'furious winter' departed and lambs gamboled over meadows polka-dotted with daisies. In consequence we note distinguishing marks in English tapestries or 'foote-cloths.' For example, a tender shade of green was a usual background; this color is never found so used in any other contemporary textile. Floral forms are the basis of English textile design and heraldic motifs are combined with them rather than with abstractions, as, for example, in Spanish mediæval textiles, whose pattern was naturally influenced by the Moorish tradition. (*Continued on page* 478)

House Beautiful
June, 1932

Photographs by Frances Benjamin Johnston



A WALLED GARDEN IN WASHINGTON

The Garden of Mrs. Edward B. Burling

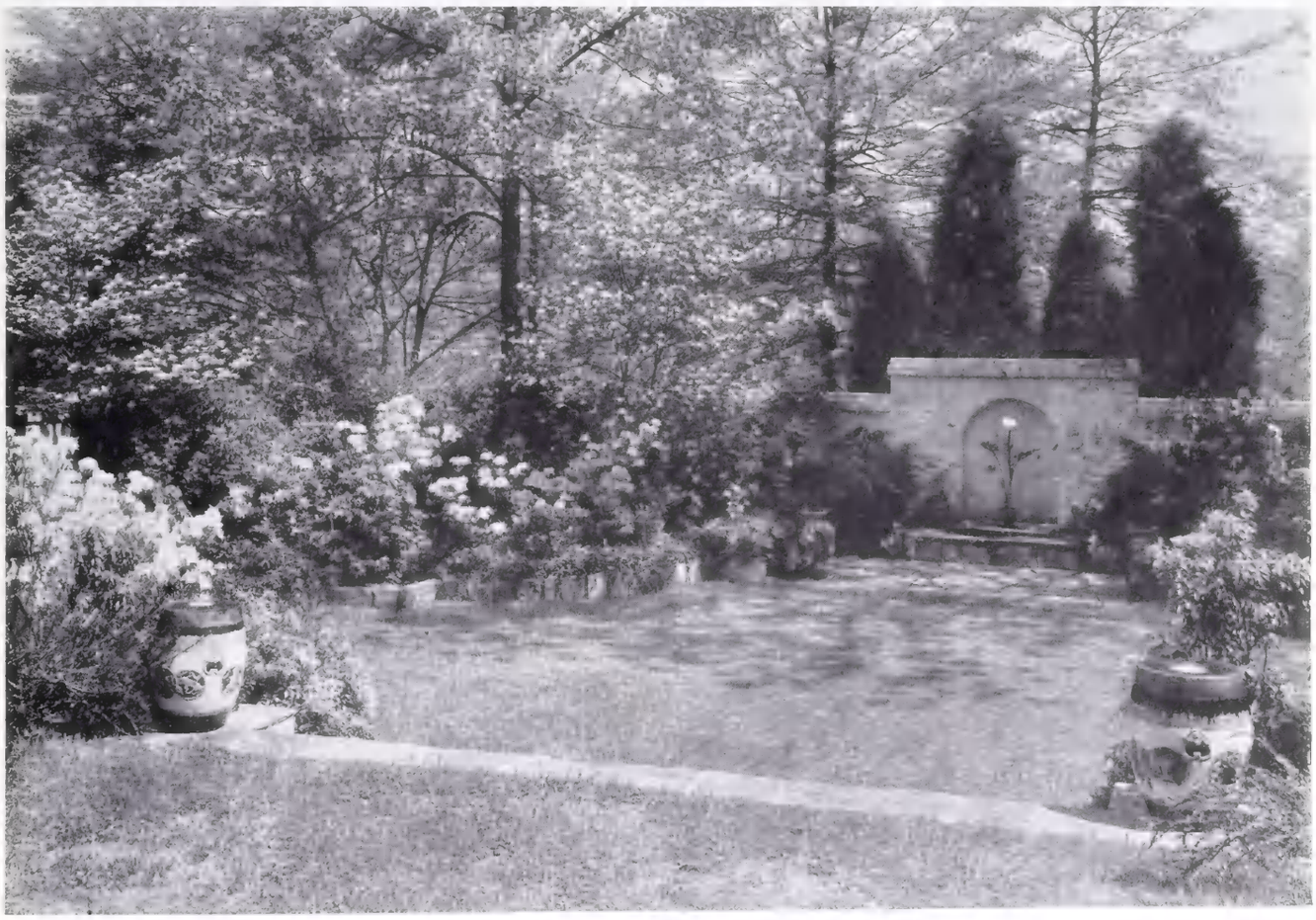
ROSE GREELY, *Landscape Architect*

The garden, which occupies only a small space, has two parts — an informal lawn area and an azalea garden. The facts that it was planned for the season from late November to the middle of May, and as a setting for the Chinese pottery and for the figure that will later fill the niche, influenced the choice of plants. Deciduous azaleas varying in color from palest yellow through yellow-pinks to orange are supplemented by evergreens, dogwoods, sweetbay, holly, Pyracantha, and mountain-laurel. Christmas-roses and lily-of-the-valley shrub are used at the corners of the azalea garden for accents

Only a locust and a lovely old royal paulownia were in this garden when planned. The lawn is designed for a large display of tulips and as a background for the lovely old Chinese marble statue. Cedars of different heights, to give an interesting sky line, screen the wall. Against these cedars are dogwoods and flowering crab apples, at the base of which are daffodils and ferns. The high point of the tulip planting is two beds of Le Reve tulips and Virginia bluebells which blend delightfully with the vivid buds of the crabs



In the azalea garden, tulips are omitted and the bulb planting is confined to grape-hyacinths, the whole spring effect being concentrated in the azaleas. On the walks that flank the centre of the garden are yellow primroses, sweet-William, columbines, blue lupine for spring, and tall Japanese anemones for late fall



FURNISHING THE $6000 HOUSE

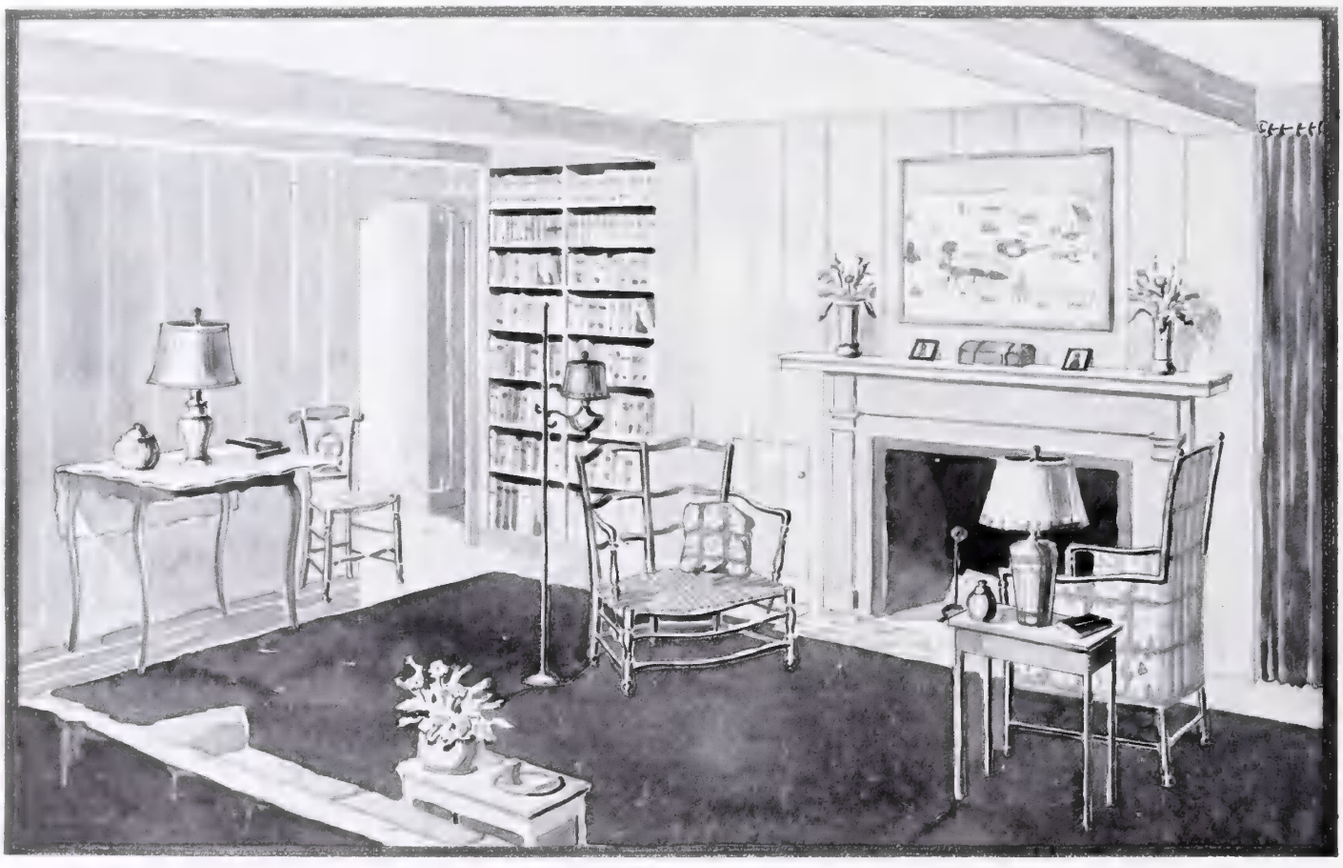
This house, designed by Charles M. Willis, Architect, was described in the May issue

With this house, an account of which was published in our last issue, was printed an itemized estimate showing that it can be built for $5945. On the basis of an allowance of 33⅓ per cent of the cost of the house for furnishing, we have apportioned $2000 for this purpose. This sum covers all furniture and materials allocated, as the accompanying charts show, as well as glass, linen, and accessories.

In the March issue of the *House Beautiful* was published a budget plan applied to the furnishing of two apartments, which was worked out by Mr. Leon Pescheret. It is this system of budgeting, known as the Pescheret Budget Plan, that is followed in furnishing this house. Briefly, this system is based upon a unit value, the units being apportioned according to the needs of the family and the uses to which the rooms will be put. In order to arrive at this unit basis, a complete list was made of the pieces necessary for the house. These totaled 50, which, divided into $2000, gave a unit value of $40. The number of units allowed for each room, which are itemized on the opposite page, are as follows: —

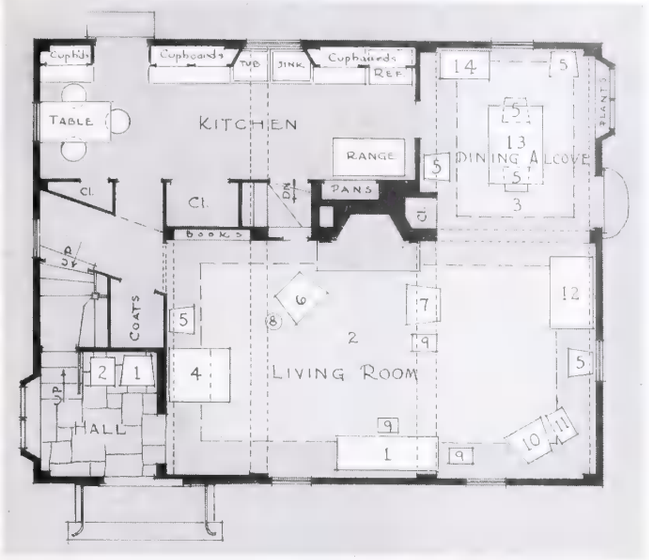
Living-Room–Dining-Room	22 units	=	$880.00
Hall and Bath	2¼	=	90.00
Bedroom No. 1	7¼	=	290.00
Bedroom No. 2	4½	=	180.00
Bedroom No. 3	2½	=	100.00
Bedroom No. 4	5	=	200.00
	43½		
Kitchen and Accessories	6½	=	260.00
	50		$2000.00

Where it was necessary to effect a compromise, and, no matter what system is used, some compromise seems al-





In the living-room, French Provincial furniture has been used largely. This is in keeping with the simple character of the room and goes well with the pine sheathing. The colors in this room are tan, green, rust, and turquoise blue, all of which are found in the chintz at the left, used for hangings in the living-room windows





The numbers on these plans are keyed to the furnishings as listed below



KEY TO PLANS AND COST OF FURNISHINGS

LIVING-ROOM–DINING-ROOM

22 *units* @ $40.00 = $880.00

	Units
1. Couch — upholstered in heather priory cloth	3
2. Rug — 9′ x 18′, brown, seemingly seamless	3
3. Rug — 8′ x 6′ 9″, jade, seemingly seamless	1
4. Table — walnut	1
5. Side chairs — walnut (6 @ ½ unit each)	3
6. Settee — walnut with rush seat	1½
7. Armchair — walnut	1
8. Iron floor lamp with tôle shade	¼
9. Set of coffee tables — red with glass tops (3 @ ¼ each)	¾
10. Chair — upholstered in brown and blue loose-woven fabric	1
11. Table — walnut	¼
12. Desk — walnut with hanging shelves	1½
13. Dining table — walnut extension	1½
14. Serving table — walnut, and red hanging shelves	1
Glass curtains of écru scrim for living-room	¼
Overhangings of figured chintz for living-room, lined with plain red	½
Curtains of Swedish net for dining-room	½
Portières of blue and green rough-weave cotton and linen	1
Total	22

BEDROOM NO. 1

7¼ *units* @ $40.00 = $290.00

	Units
1. Twin beds — French Provincial; spring and mattresses	2½
2. Bedside table — walnut	¼
3. Poudreuse — painted blue	½
4. Slipper chair — upholstered in eggplant linen	½
5. Bureau and shaving mirror — walnut	1¾
6. Stool — blue, upholstered in eggplant linen	¼
7. Rugs — blue and gold, hooked	½
Curtains — French toile design in blue and eggplant on an old-gold ground	1
Total	7¼

BEDROOM NO. 2

4½ *units* @ $40.00 = $180.00

	Units
1. Bed — maple with chintz set in headboard; spring and mattress	1½
2. Bedside table — maple	¼
3. Chest and mirror — painted red	1
4. Chair — painted red	¼
5. Toy cupboard	¾
6. Rug — Canadian, woven in red, blue, and tan	¼
Curtains — unbleached muslin with red ball fringe	½
Total	4½

BEDROOM NO. 3

2½ *units* @ $40.00 = $100.00

	Units
1. Iron folding cot; spring and mattress	1
2. Chest of drawers and mirror, unpainted	⅝
3. Desk — flat top, unpainted	½
4. Chair	⅛
Curtains — white ruffled organdie (2 pair @ ⅛)	¼
Total	2½

BEDROOM NO. 4

5 *units* @ $40.00 = $200.00

	Units
1. Single bed — brown mahogany; spring and mattress	1½
2. Dressing table — shelf painted magenta with white dotted muslin	⅛
3. Stool — painted magenta	½
4. Bureau and mirror of brown mahogany	1½
5. Bedside table of brown mahogany	¼
6. Slipper chair — upholstered in chintz like curtains	½
7. Luggage stand — painted green	⅛
8. Rug — 4′ x 6′, green broadloom	½
Curtains — white organdie (2 pair @ ⅛ each)	¼
Overhangings — chintz with magenta and green figure with green pleating	¼
Total	5

HALL AND BATH

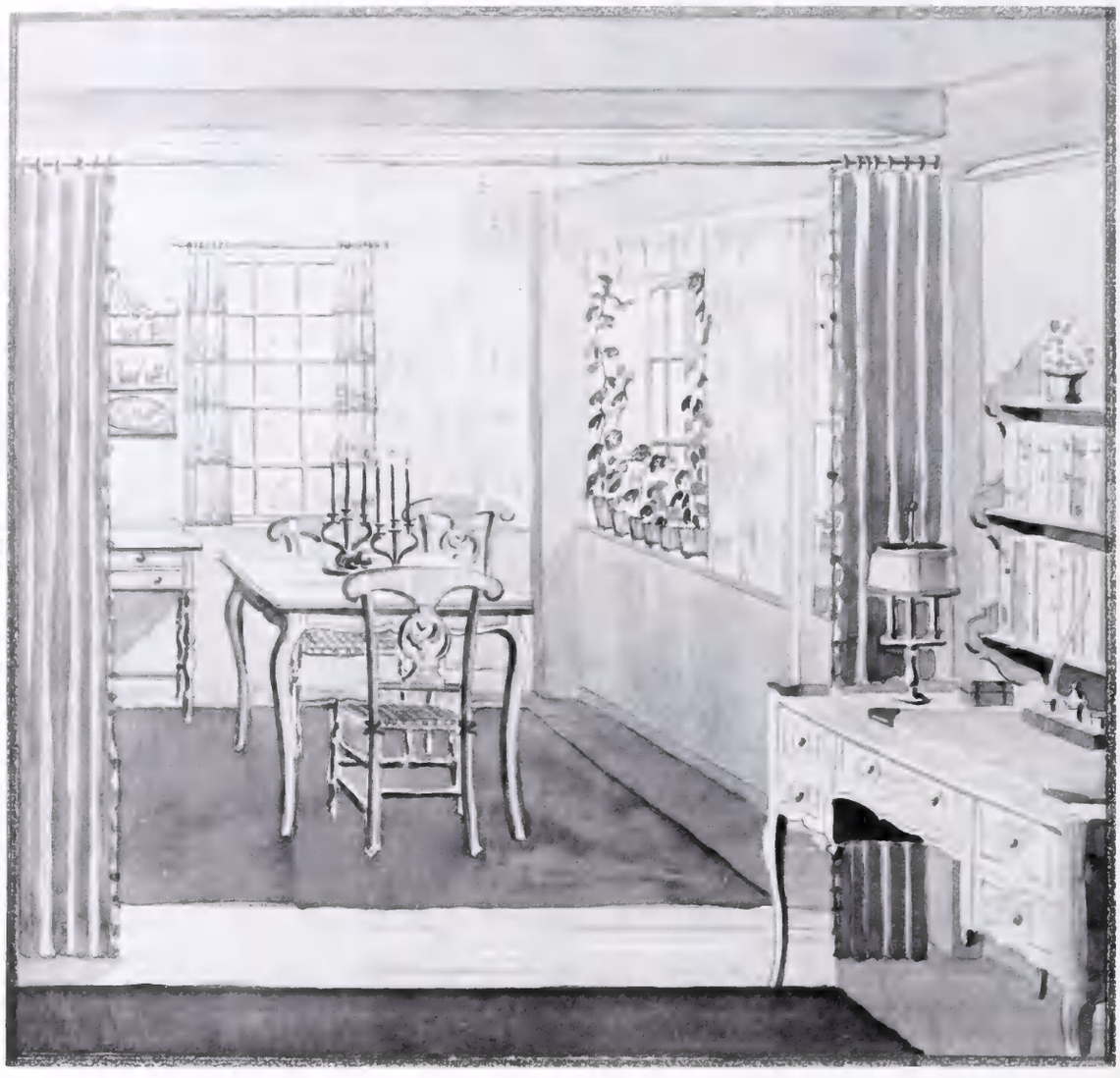
2¼ *units* @ $40.00 = $90.00

	Units
1. French Provincial chair and cushion	1
2. Telephone table	½
Curtains of red figured linen	½
Curtains for bathroom of red, white, and blue chintz	¼
Total	2¼

KITCHEN & ACCESSORIES

6½ *units* @ $40.00 = $260.00

	Units
Table and stools — painted red with red fabrikoid tops	¼
Curtains — turquoise, beige, and red plaid cotton	⅛
Glass and linen	3⅜
Lamps, vases, pillows, etc.	2½
Total	6½



The dining-room end of the living-room is separated by curtains of blue and green rough-weave linen. A dado of slightly rough-textured paper is used here with a toile paper over it. The simple hangings are of Swedish net which, with the paper, is pictured on the opposite page

ways necessary, the less-expensive materials were used where a change will be naturally expected within a few years, as in the case of curtains and such. The furniture chosen is well made and durable. The rugs are of best quality and will stand long wear; so likewise will the upholstery materials of chairs and couch. In other words, the thought which has carried through the entire plan is one of permanence and lasting satisfaction.

Although the house is Colonial in type, its simplicity of background, and especially the architectural treatment of the hall, give reason for the use of French Provincial furniture, which predominates.

The living-dining quarters are one room, and by manipulation of papers, colors, and materials, the room has unity, but with a varied background. The paneling, which extends from the fireplace around the hall end to the first post opposite the fireplace, is soft light brown in color. For the living end a paper was found, rough in texture, to continue the effect of this paneling. This is used in the other wall spaces in this part of the room and, being of the same color, does not break the continuity. In the dining end this same paper is used below the dado, while above it is a *toile* paper called 'The Churn,' which has a fresh yellow ground and figures repeating the tan of the woodwork. In this dining end there are simple curtains of Swedish net of tans, yellow, and turquoise blue, hung straight to the sill. These repeat the colors of the room without overemphasizing the pattern. In the living-room are hangings of glazed chintz with a flower design in tans, green, rust, and turquoise blue on a dark brown ground. These give warmth of color and welcome pattern against the plain walls. The one picture, over the fireplace, a facsimile by Van Gogh called 'The Vegetable Garden,' pulls all the colors together in a very gay and simple composition, which is entirely in sympathy with the house and its furnishings. This may be purchased for $18, unframed. Although this is not specified in the budget, it may be chosen as one of the accessories. A simple frame can be had for about $5.00.

The furniture has been selected to make the rooms as flexible as possible. There is a group immediately about

the fireplace which can be expanded by the couch placed on the opposite wall. The dining table is an extension one, enlarging to seat six people. There are two straight chairs in the living-room end matching the dining-room chairs, to make this possible. With the table at its smallest dimensions, this end of the room may be used for bridge.

The hall has natural plaster walls, a wrought-iron railing, and floor of bluestone. Against this setting are curtains of a red figured linen and a cushion in the chair of soft browns, turquoise, red, and beige, which thus sets the color note of the entire house.

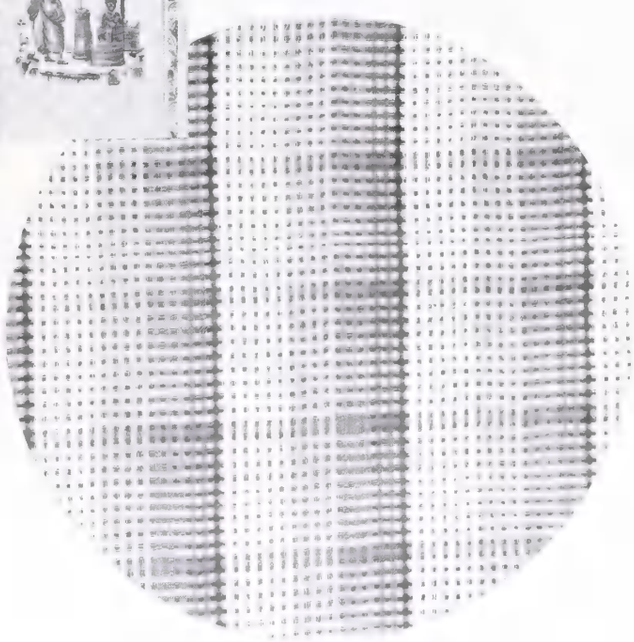
The kitchen carries on the same general colors, but in a somewhat stronger key. The walls and trim here are *café au lait*, the linoleum a green-blue jaspé, the curtains of beige, red, and turquoise plaid cotton, the stove beige with black trim. A kitchen table placed under the window, and three painted stools with red fabrikoid tops, may serve for a hurried breakfast. The same table (on casters) may be pulled nearer the centre of the room if in the preparation of a meal more counter room is needed.

The child's room, which is illustrated, is planned for a little girl of six. It may be used equally well for a little boy if the chintz headboard for the bed is omitted. The feature of the furnishing here is the play spot designed to meet all the recreational needs of an active growing child, its chief aim being to keep the child off the bed during play hours. It is a built-in group with desk space, two cupboards for such bulky toys as building blocks, a counter that can have cushions, or be used for painting, pasting, and other activities essential for the active child. As this will not be harmed by water-color paints, plasticine, or crayons, it will be a veritable laboratory. On each side are shelves especially planned for children's books, with a lamp fixed to the bracket so that there is no danger of its being knocked off. This unit should be added at the time the house is built, and either painted with deck paint or finished with several coats of varnish to withstand scrubbing and hard play. The furniture in this room consists of maple bed, table, and chair, and a bureau painted red. These pieces, with the toy cupboard, completely furnish the room. The wallpaper is a diagonal design with a blue-gray on a warm beige ground, and the woodwork is painted the same warm beige. In the headboard of the bed is set a chintz whose colors — cream, green, orange-red, and gray-blue — determine the scheme for the room. At the windows are Dutch curtains of unbleached muslin, trimmed with red ball fringe, and on the bed is a spread of blue self-striped cotton, well tailored.



The toile paper used in the dining-room end of the living-room has tan figures on a fresh yellow ground

The hangings here are of Swedish net, a loosely woven material of shades of tan, yellow, and turquoise blue



As a relief from the natural wood tones in the furniture of the rest of the house, the guestroom (No. 4 on plan) is furnished in brown mahogany. This room presents a very crisp and fresh appearance in its colors of pure white, magenta, and green. The wallpaper is a satin stripe in all-white, the chintz is flowered magenta and green on a white ground, the plain rug green. Here again a suggestion is made for building in a simple dressing table in the corner at the time the house is built. This consists of a single shelf painted magenta and covered with glass, if desired, and with a petticoat of white dotted ruffled muslin. As this is a very simple affair, the time and lumber involved in building it would be practically negligible.

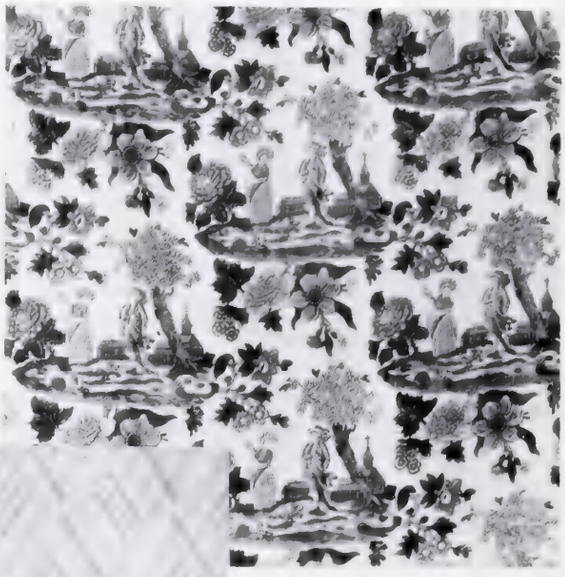
The furnishings of the house have been planned for a family of three — father, mother, and daughter of six. The guestroom has only a single bed, which made it seem necessary to use the remaining bedroom (No. 3) for a combination sewing-room and guestroom. If there were two children in the family, it would serve for the other child. In this bedroom, No. 3, the desk in the window may be used as

such; it may be a dressing table for an overnight guest; or it may be a sturdy table for a portable sewing machine.

French Provincial furniture is dominant in the master bedroom. It is relieved by an upholstered chair and stool and a painted *poudreuse*. The high chest of drawers would have to be shared. Each person, however, has his own closet, made doubly useful by the addition of shoe racks, high shelves, and clothespole, also at time of building. The stool planned to be used with the poudreuse may be drawn up to the comfortable chair, converting it into a chaise longue. The chintz hangings have soft French blue, antique gold, and eggplant, and the paper is French blue with rosette designs in gold and white.

The amount allowed for accessories will be spent largely for lamps. Two unobtrusive ceiling fixtures are planned for the living-room, one for the main part and one for the dining end. These are three-light clusters hugging the ceiling and pewter finished. No side lights are planned for the fireplace, as it was felt that they would hamper the decorative possibilities of the most important grouping in the room, and they are of little practical use for light.

No allowance has been made for the making of the curtains, bed ruffles, and so on. It is assumed that these will be made at home, with the help, perhaps, of a seamstress. Ruffled organdie curtains are quoted by the pair and are, of course, all made except for the heading.





The chintz above, whose cream, green, orange-red, and gray-blue colors determine the scheme of the room, is set into the headboard of the bed in the child's room

The paper in this room, shown above at the left, is a diagonal design in blue-gray on a warm beige ground. The curtains are of unbleached muslin trimmed with red ball fringe



In the child's room, toy cupboard and bookshelves are built in under the sloping ceiling and painted the beige of the woodwork. With removable cushions, the shelf may be either a seat or a desk. A detail of this is shown on page 474)

Two great chimneys at either end of the house, instead of the usual central one, set this New Hampshire farmhouse apart from others of the region, and it has stood on this hilltop for over a hundred years

Photographs by Paul J. Weber



REDHOUSE

A Rejuvenated Old-Time Home in the White Mountains

BY THOMAS ROBERTS

A SMALL farmhouse over a century old, shaded by maple trees of equal age, set on a hill crest that gives a free outlook to mountain views in three directions — this may suggest a country home with only such attractions as are possessed by scores of places in the White Mountain region. But there is much more to say of the quaint little house that I have come to know. Although it is of the single-story type commonly seen in that rugged section, it has two great chimneys at equal distance from the ends, instead of the usual single one set in the middle of the house. This difference is so important as to give the building a character quite distinct from others in the region. Within, it is seen that each of the chimneys serves two rooms, all four of the same size, providing a fireplace in each one. A hall cuts across in the middle of the plan, and from it all the rooms are entered. Stairways to cellar and attic start from here, too.

Happily, the generations that followed the builders in living here were content to leave the partitions as they found them. They are nearly all of wide pine boards set upright, and were originally coated with a reddish-brown paint that removes easily, leaving a pleasant, slight stain on the wood. On some walls many thicknesses of paper had accumulated since about 1800. Most of the floors are



Opening from the living-room is the large entry, which was formerly the pantry and sink room. It is interesting to note that almost all the furniture in the house came from the immediate neighborhood

of the wide pine boards that were laid when the house was built. In one room these had been renewed, but so long ago that here, as well as in other rooms, knots stood high above the softer surface, worn thin by countless footsteps.

So it came about that Redhouse, as the present owner calls it, was an antique in original condition when it was acquired, eight or ten years ago. And it is pleasant to see that the peculiar value which this implies has been appreciated and preserved. The heating is wholly from the fireplaces; there is no lighting except from candles or oil lamps; plumbing has been excluded from the house itself. All this care has tended to maintain the primitive simplicity that is for many people the strongest charm of those things which date from the pioneer generation and the one or two that followed.

The taste that preserved so much of the original has quite naturally gone on to furnish each room as it might have been done by the first owners. The standard followed has been that of the simple-living, thrifty farmer's family of those earlier days, having limited means but a wholesome pride in home and its comforts. Everything that might suggest later years has been excluded, but without loss of the bodily ease sometimes missed from certain eighteenth-century rooms we know. It would have been easy to get off the key by introducing things too fine or too primitive for the standards common to the people of the chosen day and status. Expert mahogany cabinetwork would have been most unlikely in such a place. Equally improbable would have been a shoemaker's bench adapted for a seat, or a baby's cradle serving as a wood box.

Maple, pine, cherry, and a little birch are the only woods that are seen, except in the dining-room table. That is mahogany, after all, but the lines of its square, tapered legs are so simple that it might rank in the humble group which includes the native woods mentioned. If there were reason for excepting any one thing from the rule set, it would apply to the table of a dining-room, for tables of suitable size, age, and practical satisfaction are not easy to find.

A very interesting thing to me is that nearly every piece of furniture came from within a few miles of this spot. Some was found in the village half a mile away. Local auctions during several years supplied many items. Farmhouse attics close by accounted for a tall clock, excellent glass, and good Staffordshire ware, and there are plenty of exciting stories attached to buying experiences that extended over so long a time. Most surprising, in their close association with the place, are several pieces that were in the house when it was bought and doubtless had been there for many, many years before.

It may seem strange that a building of four rooms, all of the same size, should appear spacious, but this one does. Although the connecting doors are of common dimensions, there are so many ways to look from one room to another that it is easy to forget this is an unpretentious place. The wide hall extends through the house from north to south, adding its space factor to the modest interior vistas and supplying, in addition, one of its own.

Whoever has looked for a nicely built old house in the country will know what a satisfaction it is to encounter one that has never been remodeled, or 'improved,' by changing in either large or small ways. So often the great



A glimpse from the living-room through the hall to the dining-room fireplace, which shows how delightfully the rooms of this house open into each other, giving an unusual effect of spaciousness

Massive timbers support the ceiling of the living-room, and the walls are sheathed in old pine. The floor is painted 'punkin yellow,' and there are tones of blue and red in the braided rug and curtains



first chimneys, with their fireplaces, have been replaced with small ones built only for stovepipes. The practical reasons for this alteration were sound: better heating at less cost; greater safety, for the ancient, soft bricks set in clay become loose and a fire hazard; additional space, sometimes sufficient for a small room. We cannot blame anyone for putting a pair of new, single-flue chimneys in place of the one immense structure that gave impressive dignity to some imposing old-time dwelling we once knew. It was only by this means that people kept content as those about them were moving into houses which were new from the sills up. There is good cause to be glad that many



About the dining-room fireplace are numerous wrought-iron utensils which harmonize pleasantly with the iron fire dogs, shovel, and tongs, all of local origin

owners were classed as old-fashioned in those years when modernizing was ravaging such old places. It is to that 'unprogressive' attitude that is due the chief charm of the house we are now describing. In it the only changes from the first construction seem to be the presence of countless coats of paint and one rebuilt floor, already mentioned.

The colors that were used in renovating the different rooms seem to be the natural working out of existing conditions, following traditional practice. The living-room floor is the old-time 'punkin yellow' that was used so much in the late eighteenth century. With this goes very well the soft, rich brown of the pine walls. These have no applied color whatever, the tones being due to the natural aging of wood exposed to light. The massive ceiling timbers are of like tones.

Little effort appears to have been made to gain decorative effects, but the results may be all the more pleasing because this is true. In the large braided rug here may be found the source of the blue of the simple curtains, the blue and deep red of the printed silk table cover, the geranium red of the table that stands below the clock, and the same color in the armed Windsor beside it. The chair table still carries the dark brown paint that was applied many years ago and helps to keep this large piece in the background. Other furniture has been left in the natural tones of the mellowed pine and maple.

Across the hall that runs through the house is the dining-room, with a fireplace of generous width. Two north windows and one looking east make it a cheerful location that is lightened further by the ivory white of the woodwork. The floor has been painted moss green. This and black are seen in the rugs; black, too, are the Windsor chairs — that is, where the old paint still stays on them. The black corner chair carries that color to the fireplace, where the andirons, shovel and tongs, various pots and pans such as once found use here, are framed in the narrow black line that makes the face of the fireplace. The effect of the whole is lightened by the natural finish of the larger pieces of furniture — the tall clock, the dresser with its load of old-blue Staffordshire, and the dining table. The same finish is used on the peculiar piece that suggests a crude, short sideboard, which carries some excellent pieces of pewter found in the vicinity. Curtains have a check pattern of white and golden yellow.

Each of the bedrooms has three windows and plenty of light from two sides. The southeastern one shows a moss-green floor, like the dining-room and the hall. The wallpaper, of white background, has birds in blue and light green plumage touched with red, beneath scanty, strong green foliage. These colors led to the choice of old ivory with a slight tinge of green for the standing woodwork.

Just across the hall is the second (*Continued on page* 478)

BUYING GUIDE *to* NEW FURNISHINGS

This 'Buying Guide' has been initiated to supply an answer to the common question, 'Where can I buy it?' All the furnishings shown in its five pages are available in large cities throughout the country, and have been selected because they are new and desirable from the point of view of both style and quality. For additional information about them, send a self-addressed, stamped envelope to Readers' Service, House Beautiful, 8 Arlington Street, Boston.



For a Dining-Room in a Country House

ROOM ARRANGED BY W. & J. SLOANE

OYSTER-WHITE WALLS, *white soudanette curtains with draped valance, both edged with vivid green, yellow, and black wool fringe, white celanese glass curtains, and a raisin-colored carpet form the background for mahogany furniture of Federal American influence. In detail, the pieces shown in the illustration above are as follows:—*

1. *Mahogany console tables with white marble tops with gray veining, finely carved mouldings and groovings accented with gold leaf, and antiqued-brass drawer pulls. Height 33″, width 37″, depth 15½″*

2. *Mahogany dining table with finely carved edge and deep apron, and pedestal base with elaborate carving and grooving, tipped with antiqued-brass feet. Top with rich waxed finish. Extra leaves for extension. Closed, 60″ x 60″*

3. *Mahogany chairs of fine cabinetwork with attached seats of white leather corded and tufted in blue*



For a Dining-Room of Cottage Character

ROOM ARRANGED BY W. A. HATHAWAY CO.

In this dining-room which suggests provincial France during the time of Louis XV, the walls are covered with a white paper checked in red and mauve, with prim flowers in reds, mauves, and green. The moulding, baseboard, and window ledges are painted a pink mauve. The hangings are of toile in a plaid design of greens, yellows, and oranges, and the traversed glass curtains, used in place of shades, are of white mohair. The floor is covered with a black and white marbleized linoleum on which is an antique hooked rug with black and red border and centre in white, yellow, brown, and blue. The furniture is of beechwood and has hinges, pulls, and keyholes of antiqued brass which are copies of the hardware of the period. Descriptions of the individual pieces follow: —

---

4. *Sidechair and armchair of beechwood with hand-carved back and apron, ornament, moulding, and stretcher base. The seats are upholstered in a Normandy tapestry in soft blue, creams, and reds*

5. *Love seat of beechwood with a ladder back, upholstered to match the chairs*

6. *Beechwood table with draw leaves, top with grooved detail, and a shaped apron with carved ornament and moulded edge. Closed, 33″ x 48″; open, 33″ x 77″*

7. *Maple table lamp stand with shade of white parchment with design in red. Height 48″*

8. *Open cupboard with two drawers and cabinets of beechwood, with ornate carving and moulding and authentic reproductions of brass drawer pulls, keyholes, and hinges. Height 73″, width 40″, depth 17½″. White pottery covered dishes, cups, and plates, have gayly colored designs and are typical of French Provincial faïence*



9. *China cabinet in mahogany, of beautiful wood and simplicity of detail*

10. *French Provincial cupboard (right) with antiqued wax finish and hand-carved details*

11. *Armchair of beechwood with rush seat*





12. *Drop-leaf table of mahogany, a copy of an early one found in Connecticut*

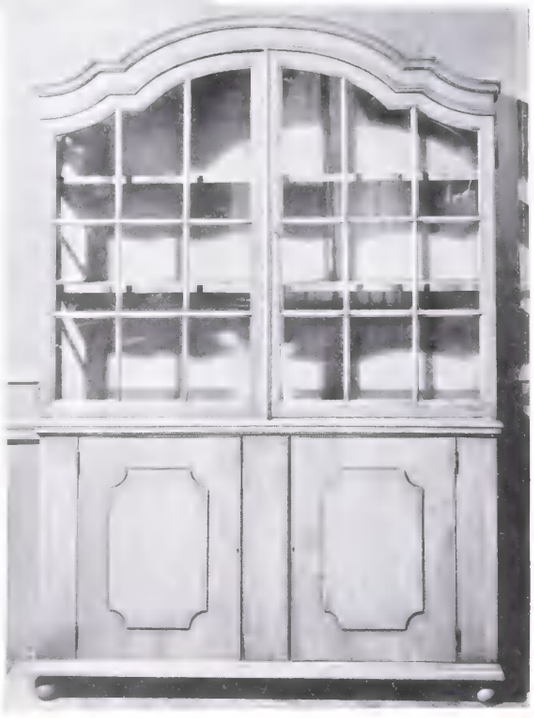
13. *Mahogany chair upholstered in Colonial tapestry in blue*

16. *China closet of pine, a copy of an old English piece brought into Pennsylvania, with interior painted red, although another color may be substituted if preferred*

14. *Table (below) of maple with butterfly supports to hold the leaves*

15. *Armchair, also of maple, of excellent proportions*



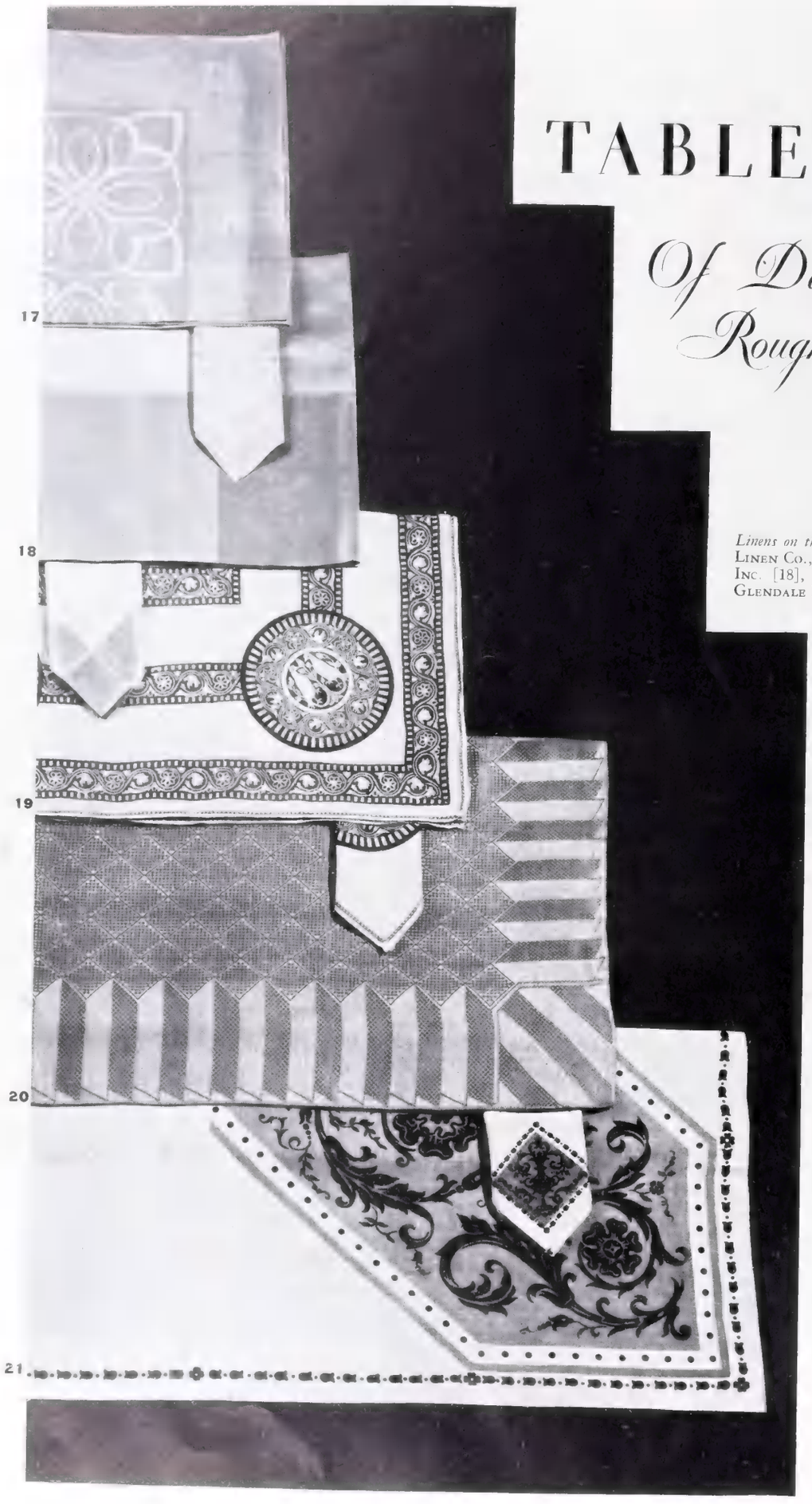


Additional Suggestions for Dining-Rooms

The pieces shown on this page are from Erskine Danforth Corp. [9, 12, 13], Brunovan, Inc. [10, 11], A. L. Diament & Co. [14, 15, 16].

TABLE LINEN

Of Damask and Rough Weaves



Linens on this page are from OLD BLEACH LINEN CO., INC. [17, 20], GRIBBON CO., INC. [18], EDMOND DEWAN CO. [19], GLENDALE LINEN CO.[21].

The cloths shown on this page, beginning with the upper one, are as follows:—

17. ***A fine linen damask, which comes in green, gold, peach, or ivory, with centre and narrow outer border in a plaided effect in white, and a deeper border of an ornate scroll design, also in white***

18. ***A linen damask with deep ivory centre, with an all-over pattern of chrysanthemums in lighter tone, and a border of lavender satin damask***

19. ***A fine church linen with an Italian Renaissance hand-blocked design in golden brown***

20. ***A linen of rough-texture weave with border of conventionalized feathers in red, green, beige, gold, or black, with white***

21. ***A heavy crash linen with block-printed design in blue which forms a diagonal stripe across the cloth***

22

23

24



25

29

FLAT SILVER

For June and all the Year

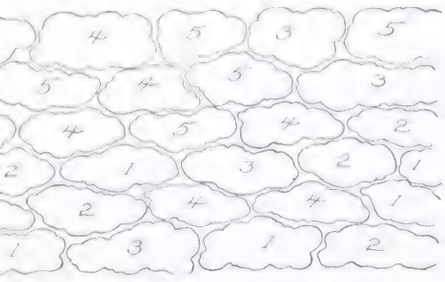
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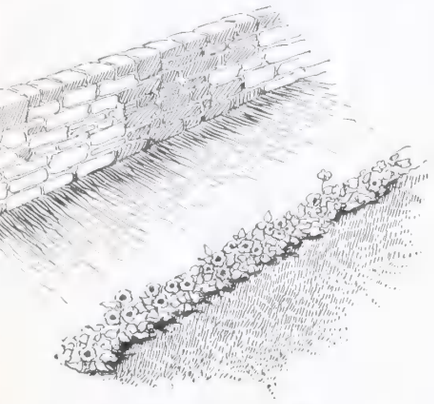
28

These recent designs in flat silver are sufficiently varied in feeling to meet all occasions. The patterns are characterized by skillful modeling, a high quality of workmanship, and carefully wrought details. Beginning with the upper left corner, these are designated as follows: [22] *'Empress,' a new design by International Silver Co.;* [23] *'Georgian Colonial,' new, by R. Wallace & Sons Mfg. Co.;* [24] *'Shamrock V,' by the Gorham Co.;* [25] *'Lotus,' by the Watson Co.;* [26] *'Directoire,' by Rogers, Lunt & Bowlen Co.;* [27] *'Contempora,' by Reed & Barton;* [28] *'Craftsmen,' by Towle Silversmiths.* [29] *A low, fluted bowl for fruit or flowers, with scalloped edge (The Gorham Co.)*

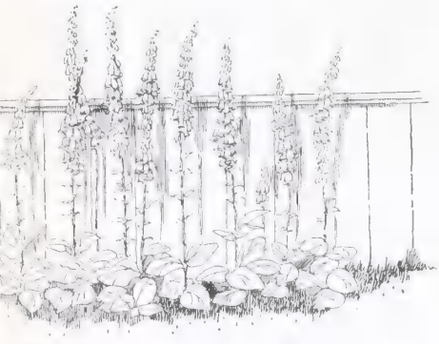
LETTERS TO A BEGINNING



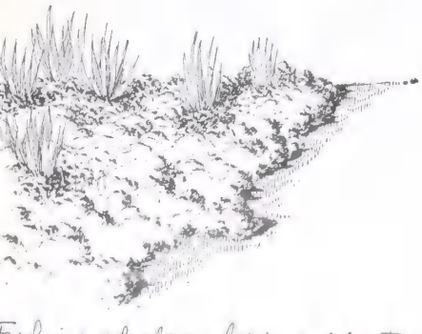
List the flowers you want in your garden in, say, five groups and arrange your plan for continuous bloom



Narrow band of tender foliage and band of bare earth will result as early low-growing flowers are carried back into the border



The tall spires of foxgloves



Foliage of dwarf iris adds to height of low plants

VI. All-Season Bloom

Dear Lois,—

You say you want continuous bloom during spring and summer and until frost. It requires planning, but can be attained if you remember that continuity does n't mean constant bloom from one species. It means rather a succession of bloom of different kinds — a series of pictures. You can't have everything in bloom all the time, but you can have spring-, summer-, and autumn-flowering plants in long, irregular, overlapping drifts grouped in such a way that no part of the border is at any time noticeably lacking in color.

To accomplish this the simplest plan is to have at each season one dominating species, repeated at intervals through the border. This will give unity to your planting and will also simplify the problem of color. Since your dominant plant will, while in bloom, furnish the main color, you will naturally choose as subordinate plants to use with it those that blend or form a pleasing contrast. Recalling the delightful color scheme you worked out for your living-room, I am sure you will plan equally happy combinations for your garden. Though the same principles hold good for both, it is easier outdoors than in, because you can always plan for an abundance of foliage that will act as peacemaker between colors which, without it, might clash.

Perhaps it will help if I describe a garden in which this plan has been successfully followed. The bulbs open the season — narcissi in many different varieties, so planned as to have a long blooming season. Then come long drifts of tulips, early and late, followed as they fade by irises and then peonies. Lilies come next, and after them in succession gladiolus, phlox, hardy asters, and chrysanthemums. There are enough of each of these to make any one at its height the main feature of the garden, though there are of course a number of supporting plants to fill out the picture. This particular garden is in the South, but except perhaps for the chrysanthemums every one of these will thrive in the North.

This garden is larger than yours, much larger than mine, but the same effect can be achieved on a smaller scale. We can keep the same proportions whether we buy six, a dozen, or a hundred of any given plant. You may not want these as your dominant species, but may wish to feature instead columbines, daylilies (Hemerocallis), Delphinium, Canterbury-bells, foxgloves, monkshood, or Japanese anemones — any or all of these in their seasons. Whatever you choose, keep in mind their length of blooming season and their foliage. Many of the species mentioned have a great number of named varieties that among them will extend the blooming season to six weeks or more.

For a succession of bloom the full length of the border, you must have all along the way plants that bloom in early spring, in late spring and early summer, in midsummer, and in late summer and fall. A wide border, by the way, is much better suited to this than a narrow one. A former letter considered the herbaceous border from the standpoint of height and color. Take the plan that you made, and check your arrangement now with regard to blooming season.

Perhaps the simplest way to do this is to list all the flowers you want to include in the border, and classify them according to their usual time of blooming into, say, five groups. Number them then from one (the early-flowering bulbs) to five, the last flowers

GARDENER

from Hinda Teague Hill

blooming before frost. After you have numbered your entire list in this way, take your plan and number it to correspond. You can then see at a glance if any section of the border is likely to be a glorious burst of color at one season and bare at another, and can shift groups accordingly. This is merely a suggestion as to your method of checking. If another plan is easier for you, by all means follow that.

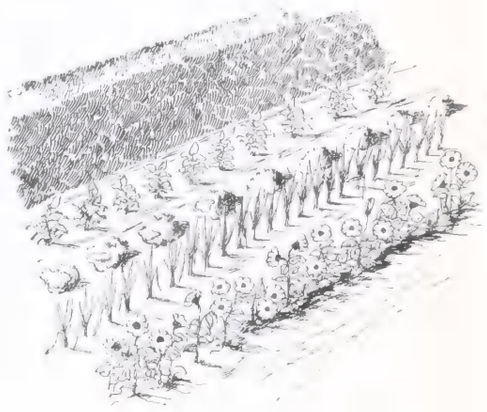
You will almost certainly need neighborhood advice in this business of timing your plants. I can give you the general succession, but I can't guarantee that they will follow just that order of march in your garden. So much depends upon local conditions, and even upon their position, that it would be a very rash prophet who would attempt to foretell just what combinations will unfailingly succeed. In my own garden, for instance, a drift of narcissus south of the house often blooms a full two weeks earlier than the same variety on the north. Please keep this in mind and remember that the grouping I am suggesting is only approximate. It will help you to make a start, but you must rely upon the counsel of near-by flower lovers and later your own experience to make it authoritative.



The feathery panicles of astilbe

The early flowers are almost without exception low-growing. To keep your border from looking like a broad band of bare earth and tender foliage, with a bright narrow ribbon along the front, let some of these little things creep well back toward the middle of the border. They will not be obscured by taller plants, because these have not yet attained their height. They in turn will later cover the fading foliage of the bulbs which have long since lost their glory.

The very earliest blossoms to appear are the small-flowering bulbs such as snowdrops, *Scilla sibirica*, glory-of-the-snow, grape-hyacinths, and crocus. Early tulips, narcissus, hyacinths, and then the later Darwin and Cottage tulips follow. Rockcress (Arabis), aubrietia, goldentuft (*Alyssum saxatile*), and moss pink (*Phlox subulata*) are lovely among the bulbs and creeping over the edge of the border. Just a little later come the English daisies (*Bellis perennis*), coralbells (*Heuchera sanguinea*), hardy Primulas, and bleeding-heart (*Dicentra spectabilis*).



Plant annuals in rows in the vegetable garden

By the time the last of these have bloomed the dwarf irises will have opened. From then until about midsummer irises in their many varieties and species can be counted on for bloom. No one kind as a rule lasts very long, but their succession will cover two full months. Details for these and a few other 'old reliables,' with many varieties of widely varying worth, will be given later. Columbines will bloom now, as well as many of the hardy pinks and sweet-Williams (Dianthus) and the earliest of the daylilies (Hemerocallis). The latter in one variety or another can be had in bloom for two months or more. The Veronicas, too, can be had all summer, starting with the early, low-growing *V. teucrium rupestris*, followed by the medium-height *V. spicata* and the taller *V. longifolia subsessilis*, my favorite of the varieties I have grown.

Peonies have come in by this time, and shortly afterward the Madonna lilies herald the beginning of the lily season. The beautiful royal lily follows, and after that the easily grown Sargent or the more temperamental Goldband lily (*Lilium auratum*). The tiger lily we knew in our grandmothers' gardens comes in several varieties and thrives almost without attention. There are dozens of other species, each with its own peculiarities, but a number of bulbs of only a few kinds will probably be more satisfactory.

Delphiniums bloom with the Madonna lilies and for some time thereafter. They are a combination overused, perhaps, but always beautiful. Physostegia, with its spikes of lilac-pink blossoms, will bloom for a long time, is attractive in (*Continued on page* 481)



The proper staking of branching plants



The Shirley poppy, the best-known type of the annual corn poppy (Papaver rhoeas), was developed by an English hybridizer

THE POPPY AS A GARDEN FLOWER

BY HOWARD WEED

Few flower lovers realize the great variation of color and form and the long length of the blooming season afforded by the poppy family. No other flower can compare with it in the ease of culture and the number of blooms produced from the little effort expended.

In order to appreciate the possibilities of using the poppy as a garden flower, one must understand something of the four species commonly cultivated, which are all remarkably distinct. The first is the opium poppy, *Papaver somniferum*, which is an annual of tall stately habit. It is easily recognized by the glaucous hue of its foliage. The flowers are the largest of the annual poppies, but cannot be used satisfactorily as cut flowers. Opium is made from the milky juice which oozes from shallow cuts made in the young capsules. The seeds of this plant have no narcotic properties and are sold for bird seed.

Perhaps the best-known annual poppy is the corn poppy of Europe, *P. rhoeas*, which is a dwarfer plant bearing hairy green foliage and small flowers. This species runs wild over England, France, and parts of this country. The red poppy of Flanders belongs to this species. The pink Shirley poppies, the best-known type, were developed by careful selection by an English hybridizer.

Seeds of the corn poppy have been discovered among the straw binding together the bricks of ancient Egyptian buildings, proving conclusively that this poppy grew wild in the fields of Egypt during the reign of the Pharaohs. These annual poppies are bright and graceful flowers, vivid in color like the tulip, but displaying none of that flower's stiffness. Seed sown in the fall will germinate early and the resulting plants will bloom with the iris, carrying on the warm glow of color started by the daffodils and tulips. Seed scattered at different times during the spring will keep the poppy bloom continuous until frost. Such seed should be thinned so the plants stand four to six inches apart. Do not cover the seed, but merely press it into the soil. Varieties are available in both the single and the double forms. After these poppies are through blooming, the stalks may be pulled up and the space replanted with zinnias or other annuals.

The Iceland poppy, *P. nudicaule*, varies in color from red to orange and white to yellow. Although it is a perennial, it is short-lived, existing but two or three seasons. The flowers are excellent for cutting. This species is extremely hardy and may be grown in almost any climate. The plants bloom intermittently throughout the entire summer.

By far the finest branch of the poppy family is the Oriental poppy, *P. orientale*, which is the only common long-lived perennial of its kind. This plant bears immense flowers, varying in color from salmon to pink, red to

orange, and mulberry to white. It is free from disease, fairly hardy, and easily grown.

The gigantic flowers of this species sometimes reach a diameter of ten inches and more. The petals usually display a triangular black blotch near the base, while the heart of the cup-shaped blossom shows a mass of bluish-black stamens in the centre. The color of this flower was confined to scarlet until around 1880, when a decided break in color occurred in seedlings, greatly extending the color range.

Leading hybridizers have admitted their failure to cross successfully the different poppy species. Luther Burbank after repeated trials succeeded in raising a few hybrids, but these plants proved weak and the blossoms poor. The Oriental poppy has been crossed successfully with but one other species, *P. bracteatum*, which differs but little from it. The latter has large bracts below the flower, the bracts being modified leaves growing from the flower stem. The petals of this species show no distinct blotch.

Because the cross-hybridization method which has proved so successful in producing new types of iris and peonies is not practical in dealing with poppies, almost all the improvements which have been made in size, stature, and color have resulted from seedling mutations. This factor of instability on the part of seed to come true to the parent plant has afforded hybridizers the opportunity to select distinctive seedlings and by patient work produce finer and better varieties. Distinct forms showing very little black at the base of the petals have been originated, as well as pure selfs. Unfortunately many of the fine new forms prove sterile and do not produce seeds with which to continue experimentation.



Photographs by Sawyer



Above are several flowers in different colors of the Iceland poppy (Papaver nudicaule). These are, reading from the top down: soft pink with rose edges, amber, orange, white, and red

The Oriental poppy (Papaver orientale) is the only long-lived perennial of the group. The flowers are large, varying from salmon to pink, red to orange, and mulberry to white. They are easily grown and free from disease

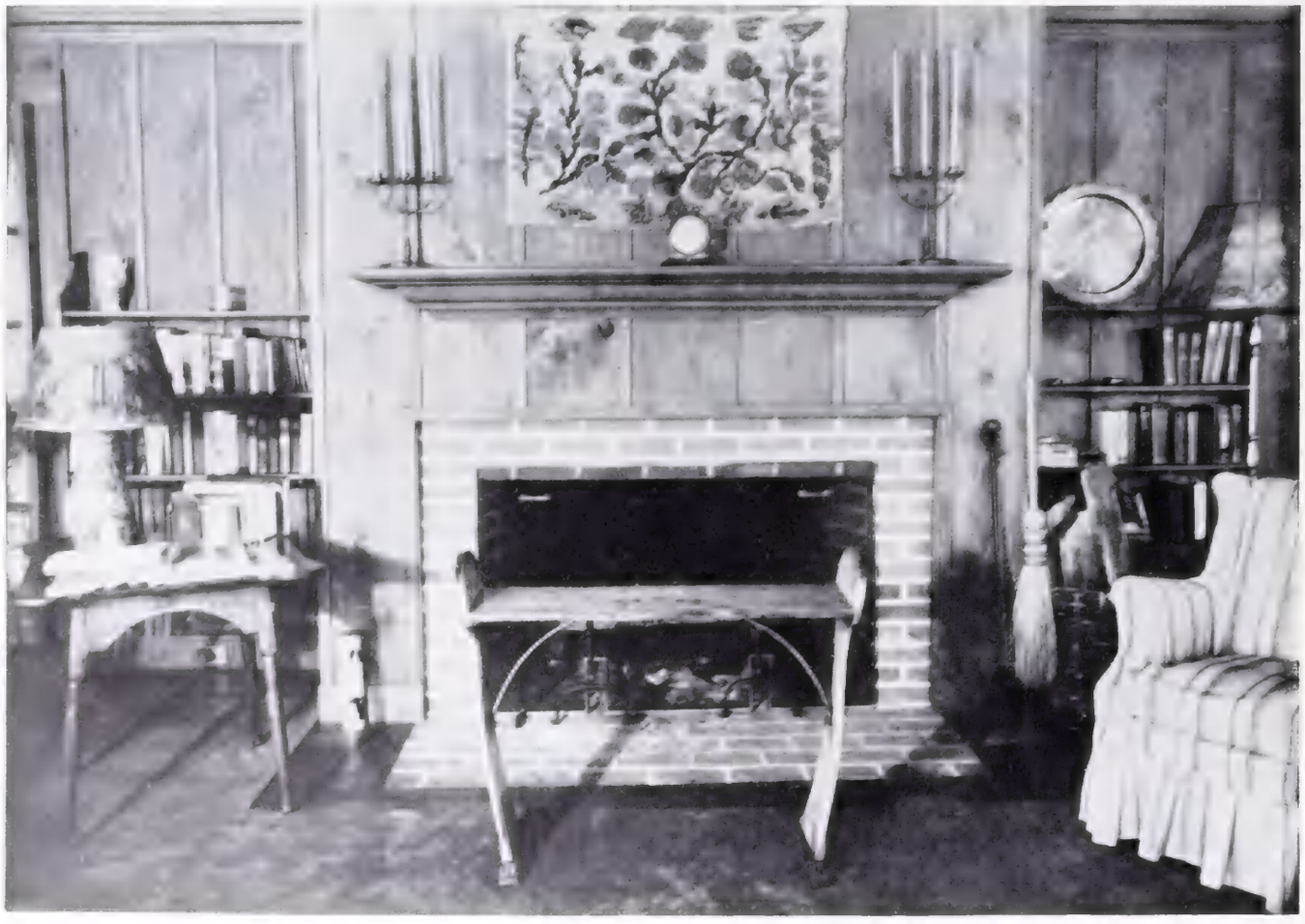
The Oriental poppy has a blooming season of from six to seven weeks, producing occasional intermittent flowers throughout the summer and early fall. The plants are prodigious bloomers, even a young clump bearing as many as six or more flowers, while an older established plant will bear a dozen and more. The blooming season starts in May and continues through June. In early May one may observe the thick, sturdy flower stalks which are crowned with heavy buds. These buds continue to enlarge until the thick green chalices open and the gigantic crinkled petals shake themselves free.

These flowers combine in happy association with others of their season. The early flowering (*Continued on page* 479)

Photographs by Nora C. Sayre



When pine is correctly treated and when it is complemented with chintz and rugs of such warm colors as are used here, — orange, red, yellow, — there are few backgrounds more satisfying, especially for rooms where maple furniture is used. The old sleigh seat in front of the fireplace, in spite of its absurd angle, will hold two people. These rooms are in the main house (below) and guest house (above) of Mrs. Marion C. Blossom at Wianno



PINE-PANELED ROOMS IN A CAPE COD HOUSE

HOW TO DO IT

NOTE: *Often in our illustrations an effect is described or a special feature is pictured which a reader would like to duplicate if he knew just how to go about it. In this four-page supplement we shall give each month this desired information about some of our illustrations. Thus, over a period of a year, valuable compilation of facts about building, equipping, and finishing the house will be acquired.* — THE EDITORS

BUILDING BOOKSHELVES AROUND A WINDOW

THE most fortunate of book owners may have a room or rooms devoted primarily to the housing of books, but the average owner must be content with using available space in rooms designed primarily for other purposes. The amount of space available and the number and quality of the books are of course influencing factors, but there are certain other considerations which deserve serious thought when planning for your books.

Excessive heat is injurious to books, which should not, therefore, be put in close proximity to a radiator unless protected from the heat. Strong sunshine will fade the color and burn the leather of expensive bindings; undue dampness will cause mildew, and neglect encourages mutilation from moths, mice, and other sources.

The placing of books behind glass is probably advisable where their protection is the first consideration, but so strong is the appeal of books for their decorative as well as their intrinsic value that the present-day tendency is to sacrifice protection to decoration and accessibility. The open bookshelf without glass doors is therefore the popular bookshelf of to-day.

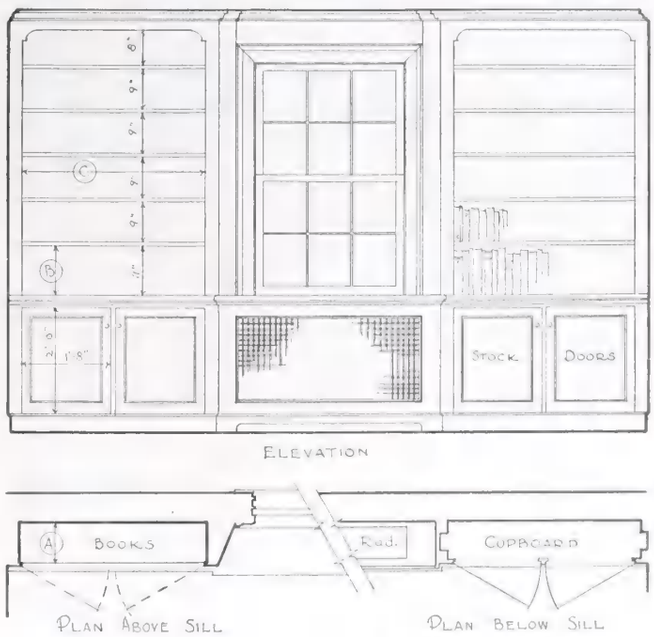


Fig. 1. Bookshelves built around a window, under which is an enclosed radiator treated as part of the design

A skillful treatment wherein bookshelves in narrow units are fitted into the paneled treatment of a room was shown on page 362 of the May issue; a more simple treatment for a room of quite different character is shown on page 454. The drawings below show but two of the many possible ways of meeting the often-encountered problem of bookshelves at either side of a single window centred on the short wall of a room.

In Figure 1 we have assumed a radiator under the window, and its enclosure is treated as part of the design. In Figure 2 the radiator

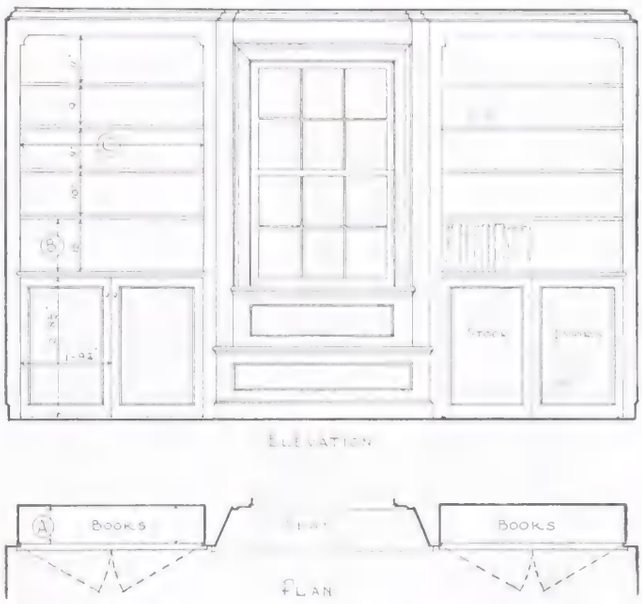


Fig. 2. The cupboards under the shelves in this design are high enough to hold a card table

is omitted, but an assumption made that the cupboards below the bookshelves should be high enough to be used as storage space for card tables. In fact, this development of cupboards below the books is a practical one for several reasons. Dust raised by passing traffic and sweeping, the untrained puppy, the kitten with claws to sharpen, the infant possessed of his first pair of shears, and the unintentional but none the less damaging heels of 'rough-housing' youngsters may all play havoc with books placed too near the floor and unprotected by cupboard doors. Worn volumes quite lacking in decorative value, but too precious to throw away, games, and magazines are satisfactorily out of sight behind cupboard doors.

Cupboards used for such purposes are usually made with tops to line with the window sill, as in Figure 1. In both Figures 1 and 2 stock-size doors are utilized; but if room height, sill height, or other

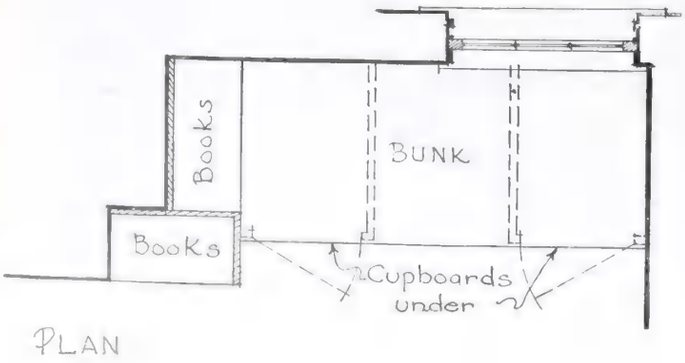
factors are not responsive to the use of stock sizes, have the doors made to order and do not spoil the design by the use of stock materials just for the sake of a small saving.

As for the shelves themselves, there are three points to consider. The depth (*A*) should be deep enough, but no deeper than necessary to hold the books; the height (*B*) no higher than necessary to enable one to remove the books easily; the length (*C*) only long enough to permit the shelf to hold the weight allotted to it without bending.

There is, however, no fixed depth, height, or weight to a book, so unless your shelves are 'tailor-made' to your library from actual measuring of the books to be shelved, perfection will scarcely result; although near perfection is possible.

With the exception of a specialized library such as an architect or other professional person might have, shelves 7″ or 8″ deep are ample for practically all ordinary books, and the carpenter's determination to make them deeper is only an irritation to the housewife, who must keep the books in line and dust behind them. If fixed shelves are used, they should be of varying heights to give as much leeway to varying book heights as possible. At but slightly greater cost a metal adjuster may be inserted at the edge of the shelves, and the shelves adjusted and stopped at any height desired. The length of the shelf is again influenced by the type of books, but books as a whole are heavy, and 3′ or 3′ 6″ at most is as far as one can go between supports and still feel safe. It is generally more attractive to shorten the space between supports than to use thicker and therefore stronger shelves. Shelves finished $\frac{7}{8}$″ are both strong enough for a 3′ space and satisfactory in design.



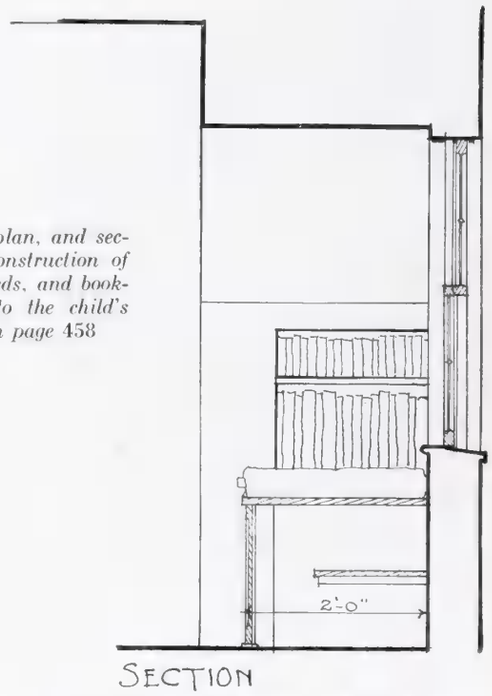


A BUILT-IN FOR THE CHILD'S ROOM

ASIDE from the theory that the child should be so trained that his bed is connected in his mind only with sleep, the facts that, as he climbs, muddy shoes are apt to climb with him, and that when he descends he leaves a badly wrinkled, if not actually soiled, counterpane behind him, give ample justification for the ruling made by most parents, 'Keep off the bed.' Strict family discipline is not the best way of enforcing the rule, and the child cannot in justice be expected to keep off the bed unless something else is furnished to take its place.

In Bedroom No. 2 of the house shown on page 455 of this issue a corner under the eaves offers an ideal place for such a substitute. A built-in bunk 2′ wide and 4′ 6″ long, well cushioned, gives a place for playing and reading quite as comfortable as the bed. To increase further its usefulness, the bunk is made just high enough above the floor so that its top, stripped of cushions, may act as desk and play table. To this end the centre unit is left open and a chair of the proper height turns it into a table-top desk of magnificent proportions. Cupboards at either end of this central unit offer storage place for playthings, and bookshelves at the end of the bunk, and carrying around the corner, properly care for the child's personal library, which in this day and age is apt to be surprisingly large.

This elevation, plan, and section show the construction of the seat, cupboards, and bookshelves built into the child's room pictured on page 458



This view of the section shows the bookshelves that are built at the end of the bunk, making the books here easily accessible from this seat

The bunk is made of $\frac{7}{8}$″ stock, planed smooth but without mouldings, of any kind of wood that takes a good paint job, or of the same wood as the trim in the room, if the woodwork is to be stained. The cupboard doors may be paneled as shown, or may be built by the carpenter on the job of two $\frac{7}{8}$″ matched boards with two $\frac{5}{8}$″ battens on the back. If the wood is painted, two very small hinges and wooden knobs painted to match it may be used, although metal knobs will probably stand up better. If the wood is

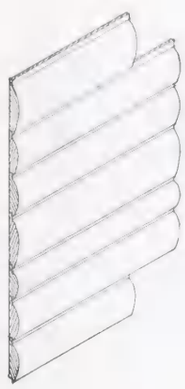


Fig. 1



Fig. 2

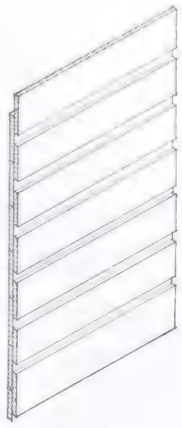


Fig. 3

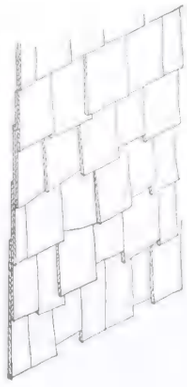


Fig. 4

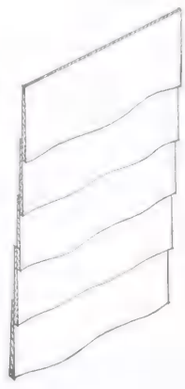


Fig. 5

stained, one might indulge in small butterfly or H hinges of wrought iron with metal knob to match.

The finish of the wood is important, for it should be designed to withstand spilled water, modeling clay, and so on, to the greatest degree possible. In painting, therefore, use a deck paint or some paint with enough varnish in it to give a hard wearing surface, or cover the paint with a coat or two of good spar varnish. Several coats of spar varnish should also be used over a stained surface.

Note that the cushion is made in three parts with a flat handle for each part, so that the child himself may turn it into work bench or desk at will, without assistance from his elders.

The bookshelves are made slightly higher than usual, as children's books average greater height than those of grown-ups.

OUTSIDE FINISHES FOR THE SUMMER CAMP

IF your resources are limited and 'camp' to you means 'log cabin,' you may be downhearted when you make the inevitable discovery that, except in wooded districts where they can be cut and dried on the site, the cost of logs, with their great weight swelling the transportation charges, becomes prohibitive. Furthermore, the construction of a log dwelling is an art in itself — an art unknown to the average rural carpenter. Unless, therefore, logs and workmen familiar with their use are at hand, you will probably save money and have a better camp if you give up the idea of logs and turn your attention to other means of obtaining a rustic effect, using materials more in keeping with the knowledge and experience of the men who will do your work for you.

The most obvious alternative is, of course, log siding which simulates true log construction. See Figure 1. To assume that its use will give exactly the same effect as real log construction is wrong, but if properly used it will give a very pleasing effect all its own. Its manufacturers, realizing that no two logs in a log house are exactly of a size, have been wise enough to manufacture their product in varying widths so that judicious spacing of the different-size logs produces a wall surface that closely resembles log construction.

The next possibility is the rough-sawed wide board put on either vertically, as in Figure 2, or horizontally, with wood battens covering the joints. An interesting variation of this is the wide board with but slightly narrower boards covering the joints, as in Figure 3. The deep shadow lines and the extremely wide joints possible between boards in this arrangement produce a very interesting character. Here, again, the boards may be run vertically or horizontally.

These finishes suggested for a summer camp are: (1) *log siding;* (2) *rough-sawed wide boards with wood battens, to be laid either horizontally or vertically;* (3) *wide boards with slightly narrower boards covering the joints;* (4) *shingles laid irregularly;* (5) *rough-sawed clapboards with untrimmed edges;* (6) *siding with beveled edge*

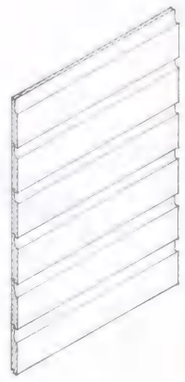


Fig. 6

Then there are the hand-hewn shingles or shakes, which, even when laid in a regulation manner, produce a distinctive texture. Or the less expensive ordinary house shingle may be laid up in a hit-or-miss manner, as shown in Figure 4, with the broken course lines and varying shingle widths furnishing the rustic feeling which the machine-made shingles lack in themselves. In our opinion, it is seldom advisable to lay the hand-hewn ones in this manner, since the shakes themselves are sufficiently uneven to ensure ample variation, and 'texture' is overdone when further variation is added by the method of laying.

Rough-sawed clapboards are always effective when the edge is untrimmed, as shown in Figure 5. An even more rustic effect is obtained when the clapboards are cut from unskinned logs so that the bark still holds to the exposed edge. Here, again, the material is sufficiently individualistic in itself and should not be amplified by 'jazzy' laying. To attempt to create a rustic feeling by variations in spacing of the more sophisticated machine-cut clapboards is seldom, if ever, successful.

When confronted with no choice but siding, it is more satisfactory to use a plain wide bungalow siding in a straightforward manner or to get your texture through heavy shadow lines made possible by some of the beveled, or V rustic, block, or the cruder moulding of the drop or rabbeted sidings. Such a siding is that shown in Figure 6.

In many instances, especially near salt water, a natural weathering process will in time produce all the effect desired. For the less ideally situated or for those not content to wait for the weather, a light stain in silver gray or weathered brown answers the need. A creosote stain will give some wood protection as well as color. Whitewash, with or without a bit of color in it, is another possibility and is especially recommended for machine-made siding, which is too sophisticated in appearance to be left to weather.

PLEASE TELL ME

EACH MONTH we shall publish in this section answers to questions of common interest which have been put to our Home Builders' Service Bureau. If you have a problem which is troubling you, send it to this Bureau at 8 Arlington Street, Boston. Enclose a stamped and self-addressed envelope for prompt reply

Q. *Do any of your gardening writers know what can be done for lilac trees that have begun to go off? We have recently taken an old house which is almost completely surrounded by lilac bushes, the tallest of which show at the second-story windows. One of these largest ones on the east side of the house does not seem to be flourishing. It is in very sparse leaf, and the flowers, while more profuse than the leaves, are few.*

A. If your lilacs are tall enough to show at the second-story windows and seem to be going off, we should say that they are probably in need of food and perhaps of pruning. Lilacs are gross feeders, and it is well to dig in a liberal spreading of well-rotted cow dung and agricultural lime. This you could do just after they have bloomed. It is also well to give them a good spreading of bone meal every spring.

As to pruning, when the bushes get very old it is sometimes advisable to renew them by cutting back drastically to within 18″ to 3′ of the ground. This should be done in March or early April and the ground should be cultivated and well fertilized. When the new growth is well started in June, give the shrubs a feeding of nitrate of soda, sparingly applied on a rainy day in a circle 2′ to 3′ out from the centre of the plant, as that is where the feeding roots are. Repeat this twice at ten-day intervals, making three dressings in all. The bushes will make a surprising growth the first season, and two years after cutting will bloom well. The stumps should be painted with creosote paint. We have seen this treatment carried out on the famous collection at the Arnold Arboretum with excellent results. Should you wish to do something like this, it might be possible to carry it out with a few bushes at a time so that the planting may not look too desolate.

Q. *Before painting a house, what are the essential preliminaries?*

A. In preparing new wood, the surface should be cleaned of all dirt, plaster, and such. The knots or other sappy spots in the lumber should be brushed over with turpentine, solvent naphtha, or a coat of aluminum knot primer applied about twenty minutes before the priming coat. Otherwise the pitch in the lumber will be drawn out by the sun, discoloring the surface. After the priming coat has been applied, all cracks, joints, nail holes, and so forth, should be filled with putty. In painting old wood that has never before been painted, or painted surfaces that are in good condition, no preparation is required except dusting off the wood and filling the cracks with putty. Old paint in bad condition requires scraping in blistered, cracked, or scaled places. Blistering is caused by the drawing out of moisture within the wood and generally occurs only in patches. These spots may be scraped clean with a putty knife and painted over before doing the entire wall. Cracking and scaling are due to a number of causes, and the most satisfactory finish is obtained by removing the old paint film with a blow torch applied by an expert.

Q. *I have an enclosed porch 70′ long and 9′ wide. The white finish on the plaster of the ceiling has fallen down, and although I have had it repaired it still comes down. Can you explain the cause of the difficulty?*

A. There are two things which may be causing your trouble: —

1. If your porch was originally an open porch with a rather flat roof slope, the builder may have attempted to use a roofing material on a flatter slope than is recommended for that material, with the result that the water backs up under the shingles and wets the under side of the plaster, thus loosening its bond and causing it to fall off. In such a case, the ceiling in rainy weather or after a heavy snowfall may feel damp to the hand, even though it does not show wet spots on the plaster. If this is the fault, the only reliable remedy is to have the roof recovered with a material suitable to the amount of pitch in the roof slope. For instance, wood shingles should never be used on a pitch of less than a run of 12″ with a rise of 5″, and it is much better if the pitch is even steeper than this.

2. A second possible cause is improper lathing under the plaster, furnishing it with insufficient bond. If this is the cause, we recommend removing all the existing plaster and lath, putting in new laths, or removing all the plaster and remedying the defects in the lathing, as replastering on improper laths will never be successful.

Q. *I have taken an old house which has several fireplace facings of soapstone. I am at a loss to know how to treat the soapstone to make it easy to take care of. Can I paint it?*

A. Our suggestion for the treatment of the soapstone on the facing of your fireplace is to use boiled linseed oil on it, which will darken it and give it a soft finish. This will also give it a slight gloss, making it easy to care for. It is possible to paint the soapstone with the right type of paint, but we do not think this treatment would make it any easier to care for than would be the natural stone surface.

Q. *We should like your advice about a room that we are building. We are paneling it in knotty pine and our architect specified oak flooring in random widths with copper nails. We find this flooring almost impossible to get here, and terrifically expensive too. Your architect suggested pine flooring oiled. Does this flooring need to be tongued and grooved? Does it necessarily need to be laid with wide cracks? Shall we use knotty pine or plain pine?*

A. In this part of the country we should specify random-width, 4″ to 12″, rift hard pine (B and better), and expect to get the kind of floor we have in mind. Lest your accepted grading terms be slightly different from ours, we are adding the following description — use any long-leaf, slow-growing pine, edge-grained, Grade A (or B and better). This is generally termed 'select.' The usual thickness is $\frac{25}{32}$″, and in our opinion it should be tongued and grooved, both at the sides and at the ends. Be sure to use seasoned lumber. Even with seasoned lumber, the very wide boards may shrink, once they are in place, enough to make cracks, but the floor should not be laid with cracks between the boards.

A properly applied oil finish gives an extremely attractive result, and we use it in this part of the country on some of our best living-room floors. If you use a hard pine floor, have it stained dark and then give an oil finish as follows: —

After staining, oil with kettle-boiled linseed oil, thinned by 75 per cent of turpentine, and let it stay on the floor about an hour; then wipe dry. In order to keep in condition, the floor should be oiled about once in six or eight months.

If the original foundation work is done properly, — the floor will probably have to be built up with three coats of oil in succession before it will be possible to leave it for the prescribed six months, — and the future oilings are done carefully with the surplus oil wiped off, there is no reason why this floor should become gummy.

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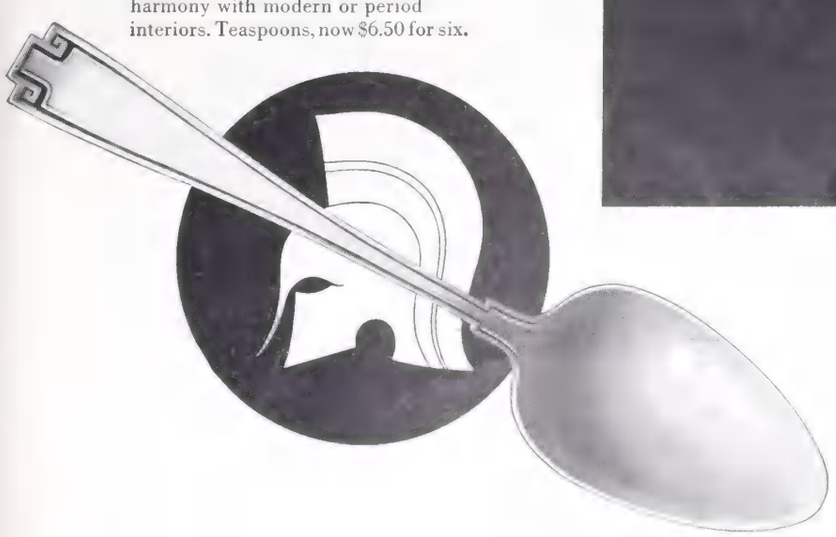
Chantilly

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King Albert

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Fostoria

GLASSWARE

FLOWERS ON THE FLOOR

[*Continued from page* 451]

Many early rugs were embroidered in both England and France. The long, knotted stitch called Turkey work was common to both countries. The Aubusson and Savonnerie rugs, however, followed closely the tapestry tradition; in fact, the weave is identical with that used in both the Beauvais and the Gobelin factories.

In the famous Aubusson rugs the floral wreaths, garlands, and bouquets which compose the designs are arrayed classically and therefore harmonize with the Georgian interiors of the eighteenth-century England or the neoclassical architecture of the same epoch in France. The underlying structures of these designs were so carefully planned that they form an adequate base for the luxuriant realism of the blossoms delineated upon the carefully proportioned spaces.

These rugs influenced the English manufacturers at Axminster and Wilton, though the latter were woven with a pile and were not therefore, strictly speaking, tapestry weaves.

Before the French influence appeared, the designs of these English rugs were strongly influenced by imported Persian textiles. The prodigal floral ornament of the Persians has never been equaled. Their design is of the greatest importance because it relates the intricate Mohammedan lattices to the more realistic arrangements of Northern Europe. The favorite motifs of the Persians were derived from floral forms, as were those of the French and English.

One cannot speak of floral floor coverings without mentioning our native American hooked rugs, for these reincarnate the design traditions of the Anglo-Saxon race. The scroll form which we have mentioned above is a frequently recurring motif. It is often combined with a floral bouquet arranged as it was in the days of Henry VIII. It is also interesting to discover that the practice of 'carving' rugs or raising and clipping certain parts of the design such as roses, and so forth, in relief was practised in France and England during the sixteenth century. This practice was revived by the French Acadian settlers in Nova Scotia, proving, among other things, that the culture of a people cannot die even if they have been transplanted to a cold wilderness three thousand miles from the native country.

With the entire history of design spread before them, our modern rug designers have been able to adapt some of the most beautiful designs which were conceived in ages when art was inherent in man. These men have been impressed, as all must be who glance, however briefly, at the history of art, with the importance of purely floral design. As a result we have exceptionally lovely patterns from which to choose, patterns which are woven in the most enduring and luxurious fabrics. The rugs in our houses may now be in accordance with the traditions of our race.

The ancient and honorable position of floral design in general, and floral rug design in particular, is indisputable. Why should we not enjoy the beautiful woven flowers which are ours by inheritance?

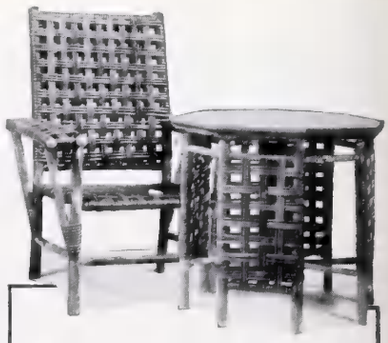
REDHOUSE

[*Continued from page* 462]

bedroom, of the same size, but wholly different in its treatment. Clearly this was the 'best room' of the home, for all its walls are plastered and the woodwork is well moulded around the fireplace, the windows, and the doors. Here, as in the living-room, the floor is dark yellow, that pigment derived from ochre which the old-time builders used so much indoors and out. All the furniture has natural, waxed-wood finish, the curly-maple bedstead being the finest-grained as well as the largest piece.

The walls have a pearl-gray paper similar to an early one that was found here, with figures a few tones lighter. A part of the design is a two-inch circle of tiny terra-cotta dots that catch something of the dark yellow of the floor. The tan of the bedspread is almost the same as that of the maple posts, the darker parts of that fabric being a deep brown.

The fact that nearly all the furniture was bought from the immediate countryside has already been referred to. There are Windsor chairs of fine type, such as that with comb back and knuckle arm seen in one photograph. Others are excellent braced-backs, or have deep and heavy turnings. And there is the set of slightly later make in the dining-room, with their nicely curving backs, and the child's appealing and delicate high chair to match. Then there are the smaller, useful things that are revealing touches of taste which the visitor seems to discover just by chance, so casually and fittingly are they arranged. A silhouette or two, candle sconces singly or paired, a choice bit of old glass or copper or pewter, so placed that nothing seems to be for display, but only for the use or the enjoyment of the inmates. It is a house that attracts with its old-time simplicity and homelikeness — a house whose furnishings, though complete, give no evidence of a collector's excessive enthusiasm.



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DONALD B. SNYDER, *Treasurer.*

Sworn to and subscribed before me this 15th day of March, 1932.

MARY H. CONWAY,

[SEAL] *Notary Public.*

(My commission expires January 1, 1937.)

THE POPPY AS A GARDEN FLOWER

[*Continued from page* 471]

varieties are particularly attractive when planted as a background for blue Anchusa or blue-toned iris. Such fine iris as Santa Barbara, El Capitan, Tropic Seas, Wedgwood, and Souvenir de Loetitia Michaud appear even finer when placed with such a background. The later-blooming poppies contrast vividly with the peonies. They provide the splash of color necessary to enliven the perennial border in the spring. With its range of pleasing tones, the poppy lends itself well to color schemes in the garden. They are mixed successfully with Siberian iris and lupine. Even among themselves there is little clashing of colors. A solid mass of one color is as effective as a well-selected mixture. They create a breath-taking sight when grown among the pale blues of Delphinium, the purple of Japanese iris, or the lemon-yellow of lilies.

The proper time to plant Oriental poppies is during August or September, when the roots are dormant. Inasmuch as the plants make a considerable fall growth, these divided plants become well established by the time winter sets in. If divided in the spring, they do not recover in time to bloom. Small cuttings of root two or three inches long will produce eyes and become healthy plants in a short time. The entire plant may be lifted and divided in much the same manner as a peony clump; the larger the divisions, the greater number of blooms will be produced the first season. Some gardeners prefer cutting away the crown about four inches below the surface and leaving the remaining roots to form new crowns, while dividing and replanting the crown in a new location. Small divisions will start into growth more quickly if placed in moist sand. The plants, while in the dormant stage, may be shipped long distances packed in damp moss.

The seed of Oriental poppies do best when sowed in the open ground early in the spring. Small plants appear above the surface by the time summer comes on, but most of these plants will not bloom for two years. Seedlings may or may not resemble their parent, there being a tendency to revert to the wild brick-red type. For this reason, the most satisfactory method of propagation is by plant division.

Poppies will grow in almost any soil which is not too sour; an average good garden soil is preferable. They should be planted two or three inches deep in an open, well-drained location, with ample room allowed for future clump development. The plants like full sun, but will grow in partial shade, which is especially desirable for the darker-colored varieties having a tendency to fade. Water should not be allowed to collect around the crowns of the plants over winter, nor should the new growth be cut off in late fall or early spring. In sections having severe winters, a mulch of straw or coarse litter placed over the ground after freezing will prevent the plants from being heaved out by alternate freezing and thawing.

When the foliage begins to fade after blooming, cut away the flower stalks and allow the plants to rest. Watering them during the summer months is undesirable, for the more they are sun-baked during this period, the later they will start into fall growth and the better the flowers will be the following season.

A popular fallacy is the belief that poppy blooms cannot be used for cut-flower purposes. These wonderful blossoms may be kept for several days if properly handled. Placing the stems immediately after cutting in boiling water aids in lengthening the cut-flower period, but this method is not as effective as singeing the ends thoroughly. Be sure to cut the flowers while the bud is opening, preferably in the early morning. After singeing place the stems in fresh water in a darkened room for a few hours to allow them time to recover from the shock.

Three reasons why singeing lengthens the flower's life are advanced: unless seared, the milky juices of the plant tend to close its pores and water cannot be taken up; searing prevents the backward flow of sap, thus hindering the shrinking of the cell walls; and the charring of the stem ends converts the fibre into charcoal, which is a disinfectant and hinders the formation of bacterial masses.

There are a great number of varieties now on the market, with new introductions being made each season. Many of these varieties show a marked similarity. Lula A. Neeley is considered the finest poppy now offered by growers. It is a very large flower deep ox-blood red in color, with taller and stronger stems than any other. Beauty of Livermere and Flanders are other good sorts of similar coloring.

Varieties distinctly out of the ordinary in color are Mahoney, dark maroon; Harmony, copper red; Lavender Gem and Edna Perry, lavender; and Negrillon and Enchantresse, odd dark pinks.

One of the brightest scarlets is Wurtembergia, a gigantic flower, with wonderful blue-black cushion and black blotch at its base. Cavalier, King George, and Trilby are of similar coloring, but not as large. Good pinks, varying but little in shade, are Mrs. Perry, Princess Victoria Louise, Perfection, Cerise Beauty, Mrs. E. A. Bowles, and Gerald Perry.

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THE POPPY AS A GARDEN FLOWER

[*Continued from page* 479]

sidered the finest white poppy, but its supremacy is being challenged by the new Perry's Blush, which is of similar coloring, coupled with the added advantages of being more hardy and possessing a stronger stem.

Recent noteworthy originations are Purity, a pleasing pink self with no trace of spot or blemish, and Echo, a variety which has red instead of black blotches at the base of its petals.

The only double perennial poppy known is Olympia, the number of petals varying considerably in the individual flowers. The origination of this variety is unknown, but it has proved a welcome addition to our collection of garden poppies. Olympia is not as strong a grower as the other forms of Oriental poppy, but it has the added advantages of blooming early and being easily grown from small root cuttings.

ON THE MAINE COAST

[*Continued from page* 438]

by Oliver Mathews, who 'ironed' many a square-rigger in the old days.

But if the exterior finish and the landscaping command attention because of the intelligence and skill with which every detail has been developed, the interior is no less arresting. Since it is a home to be occupied only a few months of the year, with the desire to reduce the processes of living to their simplest elements, the walls are not plastered and the interior finish has largely been left in the rough. Only the living-rooms in both houses are sheathed and ceiled. Wide pine planks, marked with large gnarly knots, such as are not readily obtainable in these modern days, are used to finish the living-room in the main house. Ceiling, walls, and floor alike are treated by a process which gives them the warm honey-brown of wood which has mellowed with the passing of the years, the floors being darkened a bit more than the rest of the wood finish.

While the three outer walls are sheathed very simply with boards laid horizontally, the fireplace wall is paneled vertically and treated in a very charming manner with shallow recesses and cupboards. Above the fireplace, the central point of interest is an oil portrait of the hermaphrodite brig *Lillian F. Messer*, which is framed with pine to match the interior finish and paneled against the wall.

Since this residence is situated on a remote stretch of shore line, it has not as yet been equipped with electricity and the lighting throughout is done with oil — the resulting effect being so delightfully in keeping with the character of the house that it seems rather a pity for the day to come when it will be supplanted by modern methods of lighting.

In the living-room, the fixtures are yacht lamps which have been brought over from England. Bracket lamps are attached to the side walls above the built-in settee, opposite the fireplace, and there is a swinging ship's saloon lamp suspended over the dining table.

Colorful hand-woven fabrics and embroideries from Czechoslovakia combine with hooked rag rugs and simple products of modern looms to provide accessory furnishings. Brown denim, echoing the golden coloring of the pine, is used for the upholstery of the settee mattress. Cushions covered with orange, green, and yellow provide harmoniously related color, which is again repeated in the material used for the side hangings, so arranged that they may be drawn to cover the windows after dark. A gay red and white woven cloth of peasant origin covers the dining table and provides a note of vivid contrast, which again appears in the striped saddlebag material, secured from the same source and used in the upholstery of the modern fireside chair, and in the hooked floor rug.

Built-in furniture, designed by the architect and constructed by the carpenter-builder, is a feature of both houses and deserving of special comment, since it so admirably fulfills its purpose and suits its environment.

In the living-room of the main house, in addition to the long, comfortable settee opposite the fireplace, there are wall benches around the corner of the room which provide seats along two sides of the dining table, which, by the way, is bolted to the floor, as if aboard ship, with the result that it is always placed exactly where it should be. The shelf which tops the back of the settee and provides a resting place for books or magazines or a bit of sewing also deserves special mention.

All the beds in both houses are exceedingly simple, almost primitive in effect, and in perfect accord with the exposed beaming of the rooms in which they are used. The frames, used in connection

ON THE MAINE COAST

[*Continued from page* 480]

with the usual commercially made springs, are the work of the local carpenter. These beds, as well as the dressers and chairs used with them, are left in the natural, without stain finish.

The kitchens in both houses are models of comfort and convenience, even though electrically equipped appliances are necessarily conspicuous by their absence. There is continuous hot water, supplied by an automatic oil heater, and 'canned' gas provides fuel for cooking. With these conveniences, colorful cooking utensils, and linens, the kitchens in both houses are delightful places in which to be.

And yes, of course, there is a garage, but so placed that it does not obtrude itself upon the consciousness, and one carries away instead the picture of boats riding at anchor in the sheltered bay.

Thoughtfully designed by an architect who is a follower of the sea as well as a builder of homes, and furnished in an artistically sympathetic manner, conducive to perfect comfort and enjoyment, this summer home at Moose Island Bar is worthy of emulation.

TO A BEGINNING GARDENER

[*Continued from page* 469]

the border, and is invaluable for cutting. The more vividly colored varieties are the better. Clumps of astilbe with its feathery panicles of white, creamy pink, or deep rose, and its fern-like foliage, and the tall spires of foxgloves (Digitalis) and bellflowers (Campanula) add interest to the border.

Phlox is one of the most dependable perennials for midsummer bloom. It comes in a range of colors from white through palest pinks to lavender and purple, or from salmon-pink to scarlet, in many cases with an eye of different hue. The very earliest in most sections is the popular Miss Lingard, pearly white, with good foliage, and about three feet in height. This and a number of other varieties can be kept in bloom for weeks if faded flower heads are removed before seeds can form. Elizabeth Campbell, a mid-season variety, is a good salmon pink with a dark red eye. Firebrand is a brilliant scarlet, Mrs. Milly van Hoboken an exceptionally attractive pink, Champs Elysee mauve, and B. Comte an unusual combination of purple shades. These are only a few of many excellent varieties.

Perennials that can usually be relied upon for late summer and fall are monkshood (Aconitum), Japanese anemones (I particularly like the silvery-pink Queen Charlotte and the white Whirlwind, both semi-double), and the hardy asters or Michaelmas-daisies. There are two main groups of these — *Aster novae-angliae*, sturdy bushes with narrow, grayish foliage, which will thrive with little moisture, and *A. novibelgi*, ranging in height from two to four feet, graceful in growth, with smooth, glossy foliage and a profusion of bloom in white, pink, mauve, lavender, and blue. Chrysanthemums, if any varieties are reliably hardy as far north as you are, will carry your blooming season to frost — but investigate the question of hardiness before you plant.

Annuals are a wonderful help in maintaining color in the border. Unless you buy plants started under glass, they probably won't bloom before July, but if the fading blossoms are constantly removed, many varieties will bloom on until frost. There is no need to list the many desirable annuals available. You can get them in every color of the rainbow, with the widest variety of habit of growth, and in any height from a six-inch ageratum to a six-foot cosmos.

If you can have a behind-the-scenes plot for starting annuals and bringing them to good transplanting size, it will be a great help. The vegetable garden is an excellent place, for here the flowers may be grown in rows and cultivated as the vegetables are. Here, too, you may have your cutting garden. I don't follow my own advice in this regard, not because I don't want to, but because I have no extra space. I'd welcome enthusiastically even a spot ten feet square, if properly situated.

Most of the taller plants will have to be staked. Bamboo, painted green, is inconspicuous and is heavy enough for almost all herbaceous plants. I use green raffia for tying, and fasten it first tightly to the stake and then loosely to the plant. Many perennials with a nondescript foliage may be cut back when they have finished blooming. Annuals that have served their time may be pulled up. Some plants, such as the irises, for instance, have an interesting leaf growth that adds to your garden picture throughout the season. A few, particularly the Oriental poppy and the Virginia bluebell (*Mertensia virginica*), bloom and soon afterward disappear entirely. If much space has been given to them, this disappearance leaves a bare space in the border. In any case their location should be marked, else they are likely to be forgotten and dug into. Continuous bloom in the border of course demands a great many plants.



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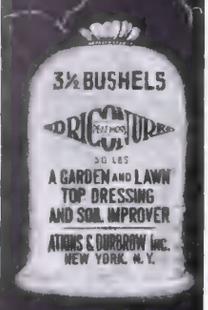
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What Shall I PLANT



THE Scotch heather (Figure 1) is an excellent plant for the seaside place, as a sandy soil, sun, and atmospheric moisture produce favorable conditions for its growth. Besides the Scotch heather (*Calluna vulgaris*) with purple flowers and dark green foliage, which we all know, there are a great number of varieties that give different colors and textures in foliage and flower. White heather is early, grows little more than a foot high, and has a good green foliage. Bronze heather has purple flowers blooming later; its foliage — a bright yellow-green — turns a coppery shade late in the season. *Calluna vulgaris hypnoides* (it has no English name) has a blue-green foliage with a purplish cast contrasting well with its late-blooming pink flowers. Two things are worth remembering — clip them back in spring before growth starts and mulch with peat moss. Plants in 3″ pots may be obtained for 75 cents each, $6.00 for ten, plus carriage. — EASTERN NURSERIES, INC., *Holliston, Massachusetts.*

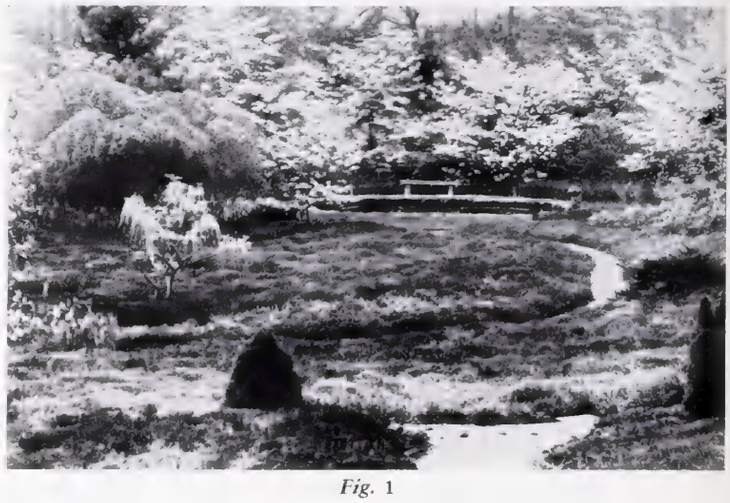


Fig. 1

THE good old honeysuckle vine, *Lonicera halliana*, has other uses besides screening the back porch, from which lowly position, as though in reproach for its relegation to the service regions, it sends a sweet and elusive fragrance to us of a summer's evening. It can also be used as a ground cover, especially for the steep bank which is hard to mow and calls for too much labor and expense of upkeep. In planting a steep bank, the ground should be covered as soon as possible with roots that will hold the soil in place. Small plants placed from 10″ to 15″ apart will soon give a green mat. They will stand any amount of clipping, should they get out of bounds. Plants from 2¼″ pots may be obtained for $2.00 per ten; $10.00 per hundred; and carriage. — HUGH B. BARCLAY, *Narberth, Pennsylvania.*

BOTH new and dependable is dianthus Beatrix. By dependable we mean both good and beautiful. In habit it is neat, not floppy, and grows not much over a foot high. The color of the clear pink flowers is exquisite. They are borne continuously above the deep green foliage. For those who have to enjoy their gardens mainly in the evening, there is a white form, too. This plant was originated in this country by the nursery mentioned below. Plants of either color are 50 cents each, $4.00 for ten, plus express. — MOUNT DESERT NURSERIES, *Bar Harbor, Maine.*

THE English charm dahlias we consider quite a find because they may be had in separate colors, even though they belong to the miniature group. The plants grow only 2½′ to 3′ high and are covered

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WHAT SHALL I PLANT?

[*Continued from page 482*]

with profuse bloom the entire season. The medium-sized flowers are semi-double on rigid stems, which is an advantage either in the garden or for cutting. Electron is a rich carmine red with a shaded orange base. Fedora, with its cerise, salmon, and gold, offers a lighter tone. Judith is a rusty red and Nora Bell an orange-red with a yellow base. Tubers of the above are obtainable at 75 cents each, carriage additional. — W. E. MARSHALL & COMPANY, INC., *150 West 23rd Street, N. Y. C.*

ONE of the newer iris varieties is Souvenir de Madame Gaudichau — a deep, rich, velvety blue-purple, standing 42″ high. It is well worth using for an accent in the border with paler shades of iris. If you plant iris now, you will have the benefit of a full season's growth before next May, and you will be surprised to see how large the small division you planted has become. Divisions may be had for 75 cents each, plus postage. — GEORGE D. AIKEN, *Putney, Vermont.*

FAR from being a sad object to contemplate, a weeping lantana is rather a godsend to those who have to confine their garden to a sunny porch or terrace. Like all lantanas, it blooms well throughout the summer, sending out its clusters of lavender-pink flowers on branches which droop prettily. We visualize it in a pot set on a wall, in a hanging basket, or in a turquoise-blue, glazed strawberry jar, with which the color effect would be enchanting. Like all pot-grown annuals, they will do their best if you feed them every two or three weeks. Plants in $2\frac{1}{4}$″ pots are three for 50 cents, postpaid. — STORRS AND HARRISON, *North Ridge Road, Painesville, Ohio.*



Fig. 2

SHADE is grateful on the porch in midsummer, but when the weather gets cooler we prefer the sun. An annual vine, such as the moonflower (Figure 2), is a good solution for this problem. Its large, white, fragrant, trumpet-shaped flowers open suddenly at dusk and last until the sun strikes them the next day. It is a rapid grower, but even so, being a tender annual, it is wise to get plants that are well started. Plants are 55 cents each, postpaid, or $4.00 a dozen, carriage extra. — HENRY F. MICHELL COMPANY, *518 Market Street, Philadelphia, Pennsylvania.*



Fig. 3

THERE is nothing more brilliant and illuminating for that shady corner than the tuberous-rooted begonia (Figure 3). Its colors — which range from white through yellow, orange, salmon, and red shades — shine out in a cool sparkling way because the petals have a frosted surface. They like a light soil with plenty of leaf mould and shelter from the wind. Give them water when the weather turns hot and dry. It is by far the most satisfactory to get plants which have been started in a greenhouse. We prefer the single-flowered sorts. These may be obtained pot-grown in white, yellow, orange, salmon, rose, scarlet, and crimson at 50 cents each or $5.00 a dozen, plus carriage. — BRECK'S NURSERIES, *Lexington, Massachusetts.*

THE heliotrope Royal Fragrance has all the attributes of the ideal. Its color is a rich violet-blue, its growth is compact — not over 10″. It is more fragrant than any other variety, and its long blooming season lasts from June until frost. Why not tuck in some plants along the border where the edging plants died out and try out this paragon? Better still, if you have an annual or a cutting garden, a whole bed of this in the middle would make a perfumed centre which your scent-loving friends would envy. Plants in $2\frac{1}{2}$″ pots are $3.00 a dozen, $20.00 per hundred; in 4″ pots, 50 cents each, $6.00 a dozen. — CHARLES H. TOTTY COMPANY, *Madison, New Jersey.*



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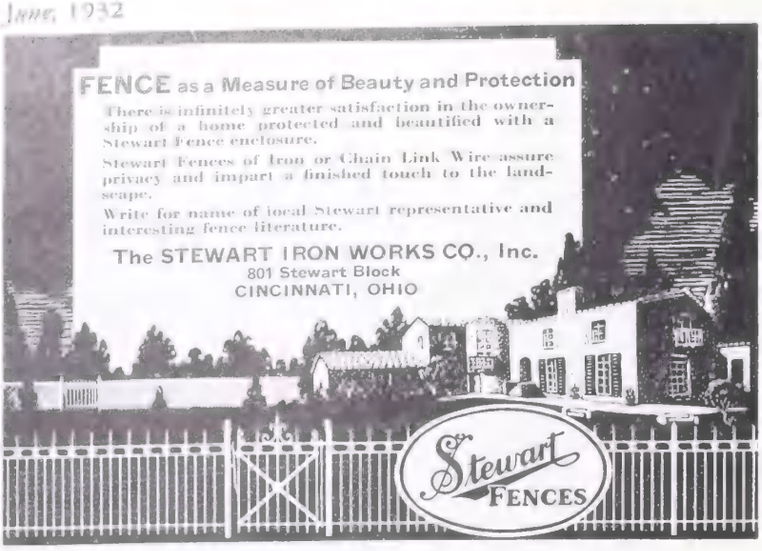
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FOR A SEASON OF PICNICS

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taken as a change from burning city streets, must be distinguished by a meal that is cool and crisp and tempting, daintily served as conditions allow, and surrounded by practical and decorative accessories. Light food is the order of the day, and now fitted picnic kits with their complete outfit of cutlery, tableware, and thermos bottles are most useful. This year clever color schemes have been introduced by combining matching or contrasting tones of beetleware with colored fabrikoid linings, and the trim completeness of these kits, with a place for every individual fitting, takes much of the bother out of assembling the details. Some cases have good-looking chromium-plate cutlery, and those of most practical design allow space to carry thermos bottles and a quantity of food.

Paper napkins, cups, and plates have blossomed out this year in attractive colors and patterns which add much to the hot-weather picnic. The new paper luncheon cloths are especially delightful for the summer meal out of doors, and their patterns are as charming as those of linens. A new stiffness and smooth finish for this season's paper plates and cups make them quite adequate for cold foods and beverages, while the new individual salad cups with tightly fitting tops are extremely practical; the salads may be packed in the cups at home, kept cool in food jar or refrigerator basket, and eaten out of them at the picnic.

Oiled paper for sandwich wrappings also appears in colored prints, and for especially perishable foods there is an aluminum-foil paper which gives them a tremendously professional air. Best of all, paper china and linens need not be washed after the picnic, or taken home to be laundered; the only attention they require is to be gathered into a pile and burned, since no one worthy of membership in the good fellowship of picnickers ever leaves a trace behind him.

The familiar vacuum bottles and jars will produce a limited amount of food in cool and tempting condition, but the party of any size needs the container known as an auto café jar, whose two compartments will keep an ample quantity of two courses hot or cold for hours. Milk, salads, fruit, and other perishables may be safely carried in a refrigerator basket which is air-tight, lined with metal, and has a removable ice compartment holding enough ice to keep the basket cold for ten hours. If the picnic is to be followed by an hour or two of fishing, this refrigerator is excellent for bringing home the catch. Another, designed to travel on the running board of the car, is of insulated metal.

And do not forget the small accessories to add to the general comfort — an olive fork to lure these dainties from their often almost impregnable bottles, a folding beach chair for an older member of the party, a reliable can opener which must never, under pain of direst penalties, be taken from the picnic kit, and other details suggested by special circumstances.

But it is the tang of autumn in the air that gives the greatest zest to picnics. The woods are lovely with color, troublesome insects have gone, and we feel that fine weather is too good to be wasted with winter so close at hand. Chilly breezes make it fun to gather wood for a fire and then gather around its grateful warmth and cook the meal, rejoicing in the blaze and crackle of dry pine logs and sniffing the incomparable perfumes of ham and eggs and coffee.

Now the frying pan is one of the first thoughts in picnic preparation, and those experienced in the art will choose one with a patent handle which folds flat along the bottom of the pan for packing and has a place for a long stick, so that the cook need not be broiled as well as the food. The coffeepot, too, is important, and it must be generous in capacity and broad in the beam to avoid spills; a bail handle adds to comfort in carrying and pouring. If vegetables are on the menu it is a labor-saving device to prepare them at home, tying them up with seasoning in cooking parchment, so that two or more may be cooked at once in the boiling water of the same cooking pot.

Flat stones and large logs for a fireplace are not always easily found, and it is as well to take along a camp grate on which the cooking may be done without danger of tragic spills. Some are simply grills on folding legs, others have back and sides to protect the cook from the heat of the fire, and all fold flat and are little trouble to carry. A wire broiler and toasting fork with long handles will be useful, and on no account omit one or two pads for holding hot pots — they are quite as necessary in the woods as in the kitchen.

While fitted kits may be used for such a picnic, many veterans prefer an unfitted picnic basket of wicker or rattan which may be used for food or equipment according to need. Some are shaped like fruit baskets and have tops hinged to fold back in the middle; others are suitcase-shaped; and most are sufficiently capacious to hold meat, eggs, bread, butter, jam, and other delicacies for a considerable party.

For a robust meal of this sort the tableware should be of sturdy enamel, of a good quality which will not be chipped at the end of one season's use. As for the background of the feast, a peasant-linen luncheon cloth in the brightest, warmest colors you can find makes a cheerful note that matches the glow of the cooking fire and the deepening autumn colors of the woods.

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